

MUSICAL AMERICA

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EDITED BY

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RESTORE "MARTA" WITH FINE CAST AND NEW SCENERY AT METROPOLITAN

Tuneful Flotow Opera Sung for First Time Since Death of Caruso at Broadway Music Temple, with Frances Alda, Kathleen Howard, Beniamino Gigli and Giuseppe De Luca in Leading Roles — "Fedora" Given in Place of "Rosenkavalier" — "Boris," "Tell," "Faust," and "Butterfly" Are Other Operas for Week

MELODIOUS "Marta" was revived at the Metropolitan on Friday evening of last week after an interval of three seasons. Flotow's tuneful opera was the fourth new production of the season at the Broadway home of lyric drama. Mr. Gatti-Casazza has given it a colorful scenic mounting from the atelier of Joseph Urban, and has assigned to it several of his best singers. The work was sung in Italian, as is customary at the Metropolitan, though the locale is "Merrie England" and the composer a German.

Like several other operas which provided felicitous parts for Enrico Caruso, it had lapsed from the repertoire temporarily with the death of that sovereign singer. The work beloved of our grandparents, though it has now attained the respectable age of seventy-five years, proved last week that it may still exert a considerable charm.

The reasons for "Marta's" perennial appeal are not far to seek. It provides a welcome change from the opera book soaked in blood and reeking with treasors. Its bucolic story of two simple wooings is full of human appeal. The very earnest seekers for new and disturbing harmonic combinations, to be sure, will not find these in the Freiherr von Flotow's tuneful pages, with their light, ingenuous scoring for the instruments. But who that is of a generation less recent than that reared upon Stravinskian lullabies does not cherish in the garden of pleasant memories the jollity of Richmond Fair?

"Marta," with its florid measures, is nevertheless somewhat exacting upon vocalists who essay it, and in the past a number of distinguished casts have been assembled. Back in 1887 our forebears went solemnly in the tight trousers and voluminous skirts then in vogue to hear Patti, Scalchi and Del Puente sing melodies which have been enshrined in the world's hymnals. The names of Nilsson, Gerster and the American soprano, Clara Louise Kellogg, are associated with the work in that somewhat distant day, and under the golden-framed proscenium of the Metropolitan, Sembrich and Hempel have voiced "Last Rose of Summer."

The last previous performance at the Broadway music temple was given on the evening of April 18, 1920, with Maria Barrientos, Flora Perini, Enrico Caruso and Giuseppe De Luca as the quartet of principals. The only performances given in New York in the interim were those of the Wagnerian Opera Company last



JOHN McCORMACK

Tenor, Who, Since His American Debut at the Manhattan Opera House, New York, Fourteen Years Ago, Has Gained an Assured Place in the Affections of the Concert-Going Public and Is Today Recognized as One of the Leading Singers in This Country. (See Page 15)

season, with Claire Dux in the name part.

The Metropolitan revival excelled in its animation and comic spirit and gave opportunity for some fine singing. The quartet of principals included four favorites at that institution. Frances Alda as *Lady Harriet*, Kathleen Howard as *Nancy*, Beniamino Gigli as *Lionel* and Mr. De Luca as *Plunkett* formed a distinguished foursome and gave a smooth performance of the music, particularly in the scene of the farmhouse, where Flotow spreads out his classic melodic wares.

Mme. Alda disclosed her clear and sympathetic voice to especial advantage in

the passages of the score in which tender sentiment abounds. She brought a pictorial quality to the rôle that was most effective. Her singing in the "Spinning Wheel" Quartet of Act II was brilliant. The "Last Rose of Summer" aria brought a repetition of the first stanza in English.

Mme. Howard was a broadly humorous *Nancy*, conveying by spirited gestures a certain lovable admixture of the vixen. She sang with considerable skill, fitted well into the ensembles and gave excellent voice to the fine concerted finale of Act III.

Interest centers in Mr. Gigli's imper-

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OLD-TIME OPERA BY PAER AMUSES AUDIENCE WHEN GIVEN IN CHICAGO

"Maestro di Cappella," Hundred-Year-Old Novelty, Hailed with Laughter—Vittorio Trevisan Wins Big Success in Title Rôle — Schipa Gets Tumultuous Demonstration on Return in "Marta"—Muzio a Stirring "Monna Vanna"—Anseu Sings "Prinzivalle"—Raisa and Marshall Superb in "Otello" — Galli-Curci at Vocal Height in "Traviata"

CHICAGO, Dec. 15.—The fifth week of the Chicago Civic Opera's season at the Auditorium Theater has been full of interest. It was marked by the return of Tito Schipa, the revival of "Otello" for Rosa Raisa and Charles Marshall, the first hearing of Paër's "Maestro di Cappella" (the only true novelty of the season), and Claudia Muzio's first appearance as *Monna Vanna* in Févrié's opera.

Ferdinando Paër's one-act opera was never given before in Chicago, but it was presented at the New Theater (now the Century); New York, in the season 1909-10 with Pini Corsi and Alma Gluck in the cast. It is an Italian version of the old French opera, "Le Maître de Chapelle," the text of the French novelist, Maria Gaudin, was produced in Paris in 1821. Paër, an Italian composer, though an Italian, his work in other lands, and in this day was a musical personage of importance. In Paris he was Napoleon's chapel master, conductor of the Italian Opera, and associate of Rossini. "Maestro di Cappella" is the only opera from his pen which has survived the years.

There is only the slightest pretense of a plot. The rôle of *Barnaba*, the music master of the title, is an amusing buffo part. *Barnaba* has written an opera, "Cleopatra," and the action is concerned with his attempts to teach his pretty cook, *Geltrude*, to sing it. *Barnaba* himself sings passages of his work, directs the orchestra and imitates its instruments with ludicrous results.

To this trifle is set music which has a merry sparkle, of course after the fashion of the age which saw its creation. It gives excellent opportunities for droll acting and pleasing song, and these were fully seized by the artists who appeared in it this afternoon.

Vittorio Trevisan set a capacity audience roaring with laughter with his imitable buffoonery and artistry in the title rôle. He imitated the drum, the flute, the horns, of the orchestra with his voice, and made love, as *Mark Antony*, to the hat-rack, representing *Cleopatra*, with all the exaggerated ardor of the bombastic operas which Paër was burlesquing in his work. That was a delicious bit, where the chapel-master draws inspiration from a glass of water, and writes down the themes of the opera he is composing, and then shows the servant girl how to sing the music of *Cleo-*

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MANAGERS MEET TO FRAME A NEW EQUITY CONTRACT

National Concert Managers' Association in Session in New York Finds National Music Managers' Association Ready to Co-operate to Foster More Sane and Stable Condition in Concert Field Throughout the United States

AS this issue of MUSICAL AMERICA goes to press the National Concert Managers' Association is in session behind closed doors at the Waldorf-Astoria Hotel, New York. Mrs. Katie Wilson-Greene of Washington, the president of the Association, is in the chair, and the following named members are reported in attendance:

William A. Albaugh, Baltimore; Marion Andrews, Milwaukee; Mabel Rockwell Beardsley, New York; May Beegle, Pittsburgh; Elizabeth Cueny, St. Louis; Ben Franklin, Albany, N. Y.; W. A. Fritschy, Kansas City; James E. Furlong, Rochester, N. Y.; Anna Chandler Goff, Lexington, Ky.; George Haage, Reading, Pa.; A. H. Handley, Boston; R. J. Horgan, Minneapolis; Mary Lindsay-Oliver, New York; Eva McCoy, Erie, Pa.; Myra McKeown, Youngstown, Ohio; Michael and Kraft, Buffalo; Mrs. William S. Nelson, Orange, N. J.; Selby C. Oppenheimer, San Francisco; Paul Prentzel, Waterbury, Conn.; Margaret Rice, Milwaukee; Mrs. Edna W. Saunders, Houston, Tex.; Mai Davis Smith, Buffalo; T. Arthur Smith, Washington; Rudolph Steinert, New Haven, Conn.

The board of directors held a brief executive session on Sunday, Dec. 16, and the meeting of the association opened on Monday morning. According to Margaret Rice, the secretary, the most important business to come before

the meeting was the question of the equity contract between the local manager and the artist's manager, and the thorough discussion of this question occupied the greater part of the time of the meeting.

On Monday a special committee comprising Selby C. Oppenheimer, Elizabeth Cueny, Mrs. Edna W. Saunders, Marion Andrews, and, ex-officio Mrs. Wilson-Greene and Miss Rice, was chosen to represent the association at a conference on this question with a similar special committee from the National Music Managers' Association. This latter named committee was composed of Robert E. Johnston, Fitzhugh W. Haensel, Daniel Mayer, Loudon Charlton, Mrs. Antonia Sawyer and Catherine A. Bamman. At this conference, after a full discussion, an agreement was reached covering the essential points, and the session adjourned after agreeing on the principal terms for the equity clause to draw up the contract in complete form to be presented to both associations for their action.

"There was the most earnest desire on the part of all," said Miss Rice, "to reach a basis for co-operative action, and according to the best opinion in both associations, an agreement can be reached that shall be to the advantage of all concerned. There is the strongest desire to discover the principles of justice and equity in contracts between the two bodies and to effect in every possible way a more sane and stable condition in the concert field."

The National Concert Managers' Association also referred to the National Music Managers' Association for consideration certain recommendations favored by the board of directors: (1) On prohibitive guarantees for artists paid on percentage terms; (2) on the reprehensible policy of some managers of forcing certain artists on local managers who want "box-office attractions"; and (3) it was recommended that the Music Managers' Association seriously consider some plan for a more even distribution of attractions, in order to prevent the presentation in a medium-sized city of three or four first-class attractions on consecutive evenings, which only play against one another and bring about poor business and demoralized conditions.

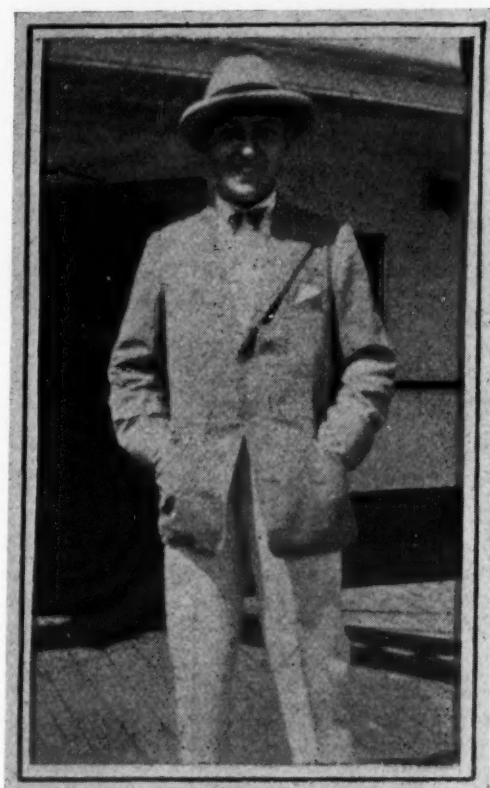
The question of the formation of an arbitration board was scheduled for consideration in the course of the meeting.

The following new members were reported by the secretary: the Dayton

Civic League, represented by William Frizell, Dayton, Ohio; A. H. Handley, Boston; Harry C. Whittemore, Manchester, N. H.; Myra McKeown, Youngstown, Ohio; J. H. Brennan, Wheeling, W. Va.

Reports by regional directors all showed increasing interest in the efforts of the organization and gave assurance of growing membership.

Heifetz Returns from Visit to Far East for Extensive Tour of U. S.



Jascha Heifetz, Violinist, on Board a Trans-Pacific Liner

Jascha Heifetz, who has been in the Orient for several months, was scheduled to reach San Francisco on Dec. 20. He will spend Christmas with friends and family in New York, and following his first metropolitan concert in Carnegie Hall on the afternoon of New Year's Day, will begin an extensive tour that will take him to the Pacific Coast. Mr. Heifetz played in cities of China, Korea, Manchuria and Honolulu and was the first artist to visit Japan after the recent earthquake.

ALLOT JUILLIARD AWARDS

Musical Fellowship and Scholarship for University of Missouri

ST. PAUL, Dec. 15.—A musical fellowship and scholarship, offered by the Juilliard Musical Foundation of New York, were accepted last week by the Board of Curators of the University of Missouri at a meeting in this city.

The fellowship includes an award of from \$1,000 to \$1,200 a year for a graduate to be selected by the University. It will also finance musical studies after graduation from the University under conditions imposed by the foundation. The scholarship award amounts to from \$600 to \$1,000 a year for a student of musical promise who has been at the University two years, and is subject to his remaining at the University until graduation.

H. W. COST.

Metropolitan Opera Week Planned for Cleveland, After Atlanta Visit

It is probable that the Metropolitan Opera Company will give a week's series of performances in Cleveland after the annual visit to Atlanta, Ga., in April or May, as forecast recently in MUSICAL AMERICA. W. J. Guard of the Metropolitan stated on Monday that no definite contract had been signed. "The Cleveland authorities," said Mr. Guard, "are trying to arrange these performances, but as yet nothing has been settled, nor could any decision be reached for several weeks."

Schwarz to Sing with Chicago Opera

CHICAGO, Dec. 18.—Joseph Schwarz has been engaged by the Chicago Civic Opera Company for five performances, beginning on New Year's Eve as *Rigoletto*, when Alfred Piccaver is to make his American debut as the *Duke of Mantua* in Verdi's opera.

F. W.

Frieda Hempel Joins "Follies" for One Night Only

DETROIT, Dec. 15.—One "consecutive" performance in the Ziegfeld "Follies" fell to the lot of Frieda Hempel recently when the annual Midnight Frolic was given at the Detroit Athletic Club for a Christmas fund for poor persons of the city. The noted soprano, who was fulfilling an engagement here as soloist with the Detroit Symphony, heard of the benefit performance and gladly accepted an invitation to share in the event. Among the songs which she sang on the program of the "Follies" benefit show were "Suwannee River" and "Carry Me Back to Ole Virginny." The capacity audience was very demonstrative, but the greatest enthusiasm came from the wings, where the chorus girls, singers and dancers of the company crowded to hear the famous artist of "Jenny Lind" concerts. A warm enthusiasm for the work of other "professionals" is one of the finest characteristics of stage people, and on this occasion they united in "giving a hand" to a fellow-worker in the musical field.

OPEN NEW AUDITORIUM

Oklahoma City Has Spacious Theater for Musical Attractions

OKLAHOMA CITY, Dec. 15.—Another step toward better theatrical and musical attractions in Oklahoma City has been taken with the completion of the Shrine Auditorium, in the new Masonic Temple at Sixth and Robinson Avenue.

The new theater has seating capacity for 2500 persons, and has been equipped with a commodious stage, a modern lighting system, and a 3000-pipe great organ with a four-manual console in the orchestra pit. The opera chairs are large; and the aisles wide enough to prevent cramping. Simplicity characterizes the interior finish, and a touch of the Byzantine is introduced in the decorations.

The new auditorium, which was opened with a recent revue performance, was on that occasion formally presented to the public by Paul M. Pope of the Mystic Shriners, on behalf of India Temple, and was accepted by Mayor Cargill.

C. M. COLE.

Prominent Musicians Sail; Others Arrive

The Majestic of the White Star Line, sailing on Dec. 15, took a quartet of prominent musical artists who were anxious to get to the other side for Christmas. These included Dame Clara Butt, the English contralto, and her husband, Kennerly Rumford, baritone; and Myra Hess and Benno Moiseiwitsch, pianists. On Dec. 12, the Paris of the French line, had aboard Gertrude Hoffmann, dancer, and George Lauweryns, accompanist for Mary Garden. Jean Gerardy, cellist, and Alfred Piccaver, tenor, arrived on the Majestic on Dec. 11, and aboard the Berengaria, due Dec. 18, were Pablo Casals, cellist; Samuel Dushkin, violinist, and Mrs. Ernest A. Ingram, formerly Mrs. Enrico Caruso, who was recently married to Captain Ingram in London.

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Christmas Carols to Be Sung at White House

WASHINGTON, Dec. 17.—A choir of sixty voices from the First Congregational Church will sing Christmas carols in the grounds of the White House, beginning at 9 o'clock on Christmas Eve. Mrs. Coolidge, the President's wife, has made these arrangements for the revival of this old custom, and has invited the public to join in the singing. The carols will include "Holy Night, Peaceful Night," "O Come All Ye Faithful," "Joy to the World," "O Little Town of Bethlehem," "Hark, the Herald Angels Sing," and "It Came Upon the Midnight Clear." It is probable that the singing will be broadcast by radio.

Brevities and Oddities from the News

GEORGIA has finally abolished the tax on opera companies, the House of Representatives having concurred in the Senate's decision to that effect. Hence the Metropolitan Opera Company will be free from this levy upon its next visit to that State.

French musicians are finding the competition so severe in the Parisian cabarets that, according to a dispatch to the New York *Herald*, they are pressing for the enforcement of the law restricting the number of aliens to 10 per cent in any of their orchestras.

Leopold Stokowski, conductor of the Philadelphia Orchestra, has discovered a new tenor whose voice is described as "wonderful"—William G. Roskey, a telegraphist of twenty-two, who lost one of his legs in a railway accident some years ago. Mr. Stokowski heard him singing in a Philadelphia music store, and forthwith, a dispatch to the New York *Herald* states, offered to put him under the care of a vocal teacher. The offer has been accepted.

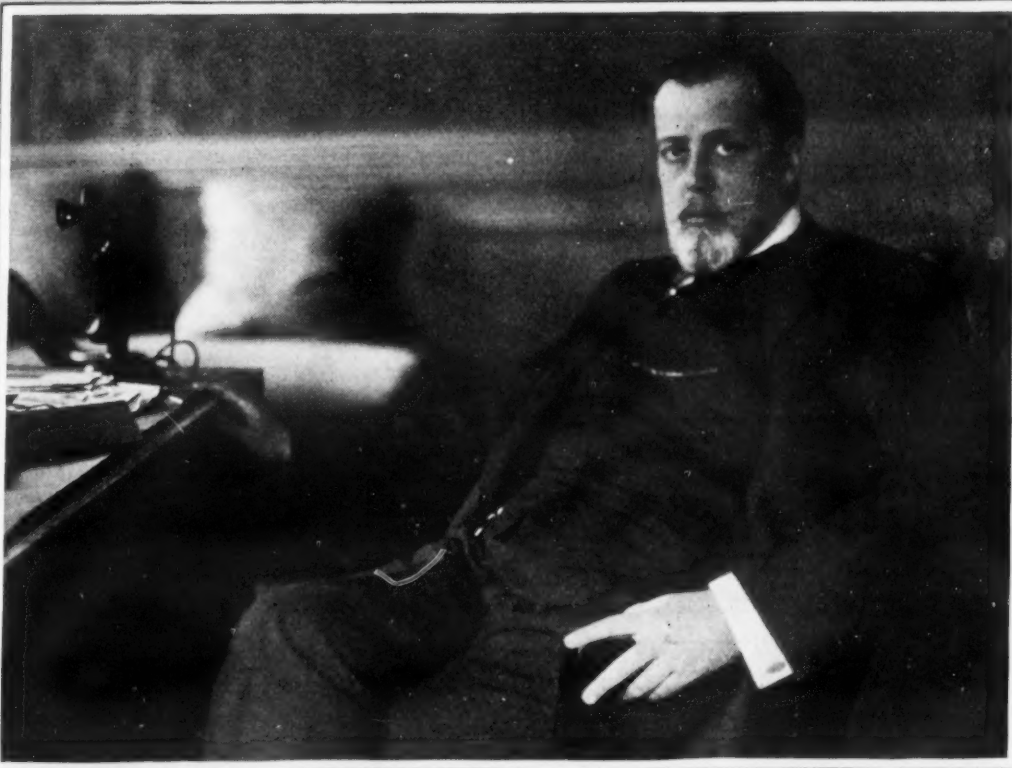
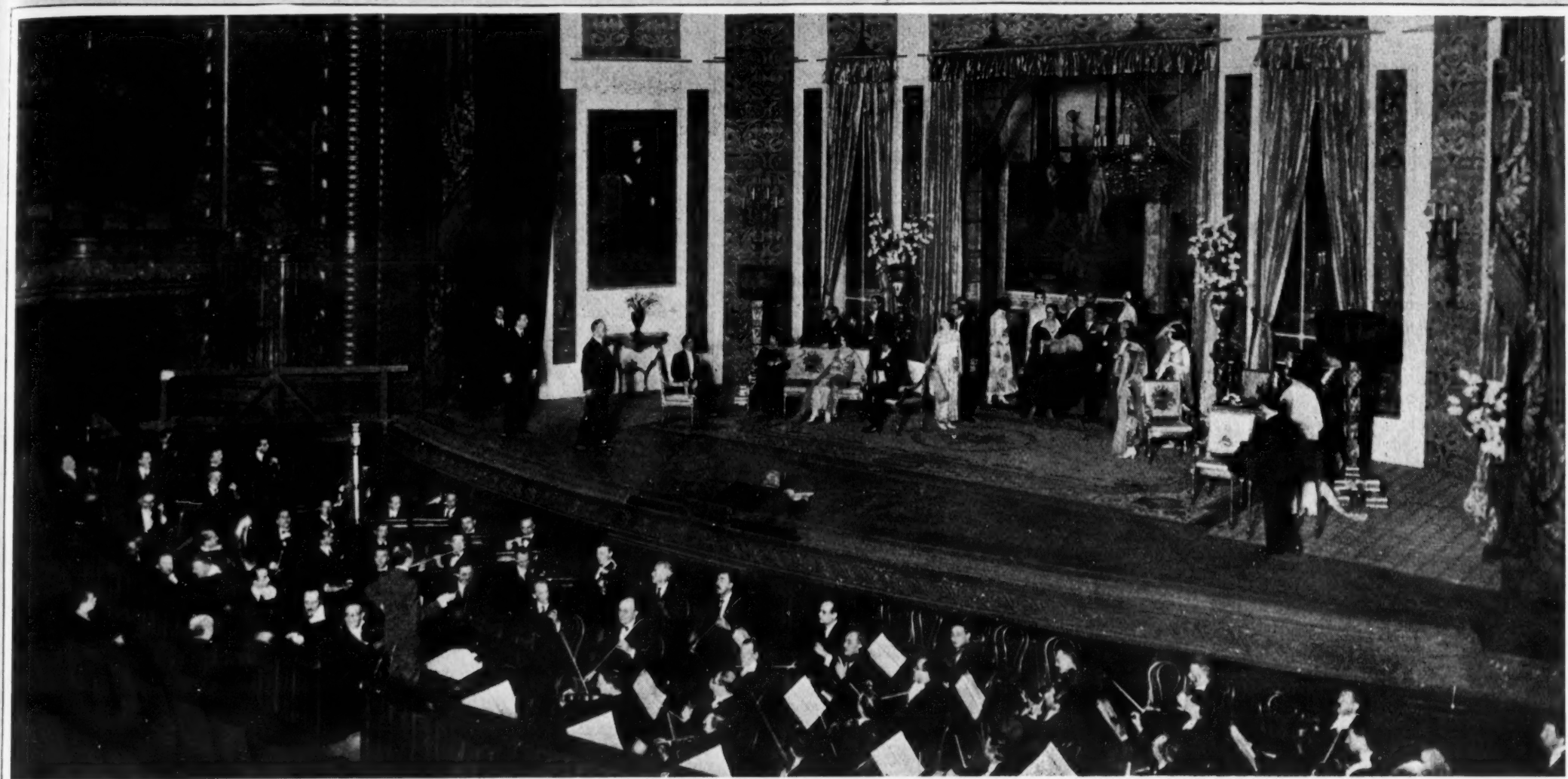
Foreign-born residents in New York will take an active share in the celebration of Music Week in May next. With that object, and in order more fully to foster amicable relations between them and the native-born members of the community, the Music Week Association has arranged for their participation in the preparatory contests now proceeding. Twenty-five groups representing these international interests have now entered the contests.

A jury of musicians and critics will be solemnly invited to listen to jazz in a novel contest to be organized in New York, and if they survive the ordeal, they will decide by their votes whether it can be regarded as serious music. Paul Whiteman is arranging a concert with an American program, which will include a Suite by Victor Herbert and a collection of the syncopated "whimsies" of Irving Berlin. Lincoln's Birthday, Feb. 12, has been appropriately selected for this display of "patriotic sentiment." The rehearsals, however, will last for a month, and it is at these that the jury will sit in judgment.

The preparation of the scenery for opera may be revolutionized as a result of the experiment made at the Chemnitz Opera House in Saxony, in the use of sheets of aluminum as substitutes for the wood and canvas-covered frames. The *Scientific American*, reporting this discovery, says the aluminum is lighter, is not subject to danger from fire, will take paint on both sides, and may be used indefinitely by the painting out of old scenes when these are no longer required.

Tony Monguso of Kearny, N. J., is a singer, but apparently nobody wants to hear him sing. He was inspired to troll forth operatic arias in his resonant baritone voice in the City Park at 2 o'clock the other morning, and instead of encouraging his artistic ambitions, the residents in the vicinity sent in urgent "S.O.S." calls to the police, and Tony was arrested. The magistrate, having learned that he had just returned to Kearny after six months' absence when the inspiration to sing stirred his soul, banished him from the town for another six months.

Opera-in-Making at the Metropolitan— Combined Labor of a Thousand Experts



Above: Full Stage Rehearsal, Act II, of Giordano's "Fedora," Showing Chorus, Ballet, Supers, and Small Parts in Costume, the Principals Being in Street Dress; Left to Right: Giuseppe Bamboschek, Carlo Edwards, Wilhelm von Wymetal; Center: Maria Jeritza, Giovanni Martinelli, Antonio Scotti; Extreme Right: Armando Agnini; Gennaro Papi Is Conducting. Below, Left: Giulio Gatti-Casazza, General Manager of the Metropolitan (the Latest Photograph of Mr. Gatti-Casazza). Below, Right: Edward Siedle, Technical Director, Examining a Scenic Model; These Miniature Scenes Are Illuminated to Enable the Expert to Study the Lighting Effects.

WHEN the Bonne Maison's chief (and only) buyer comes up from Hickory, Ala., and is taken in friendly tow by the Classique Cloak Company's up-to-date seller—what happens?

Well, like as not these congenial souls—provided the spirit of modernity has touched them at all—will pass carelessly by the latest and greatest revue and head straight for the huge temple of opera at Thirty-ninth Street and Broadway.

For Time, father of many marvels, has worked a remarkable change in the taste of America, and nowhere is that change more clearly reflected than in the immense vogue of grand opera.

Plain people all over the country are at last genuinely interested in opera—

in the music and drama of it no less than in the bright "stars" that dot its firmament. Whatever the reasons—and among several one may mention in passing the talking machine—the fact is there: Americans have found out what opera is, and they like it. That is why the man from out-of-town is apt to set his course for the Metropolitan after paying duty visits to a few of the city's post card-marvels.

But how many opera-goers—habitual or occasional—have even an inkling of the immense labor, thought and expenditure that go into the production of an opera at a great house like the Metropolitan? How many, witnessing the brilliant stage spectacle, can so much as guess at the elaborate preparation made for that single night's entertainment?

Curious to gain a complete idea of the problems regularly facing the Metropolitan's great corps of workers, we sought enlightenment from Carlo Edwards, stage director of the opera house.

"What" (we inquired of him) "are the steps leading up to the production of a standard opera—say, 'Aida'; and how is the work planned and subdivided?" In response he sketched rapidly but fully every stage in the preparation of the Verdi work.

The Mounting of "Aida"

"A NEW production of a repertoire opera like 'Aida,' which is performed many times each season," Mr. Edwards began, "requires much less preparation than a new opera or a revival of one not played for a number of seasons. Yet the amount of preparation that is required may astonish people not familiar with the way of things around a major opera house. The work begins a year beforehand.

"As early as the beginning of last season Mr. Gatti-Casazza had decided upon a brand new and freshly garbed 'Aida' for the present autumn. The first step concerned scenery, and here Mr. Gatti had an innovation in mind. He had long observed, as others perhaps have, that

there was a certain awkwardness and misjudged effect in the last scene of 'Aida.' As prescribed by Verdi and as always hitherto played, *Radames* and *Aida* are seen in the tomb, above which, as on the upper floor of a duplex apartment, the ballet postures in the temple. The double set of figures disperses interest, and besides the presence of the upper ballet scene obscures the appearance of *Amneris* when she comes late in the scene to mourn in the temple over the tomb of the lovers.

"Mr. Gatti's idea was to represent the temple above the tomb in vague grandeur, to leave the ballet posturing before the god to the imagination, with *Amneris*, appearing toward the end, as the only figure visible, save the two doomed lovers. The preceding scene would show *Amneris* looking down into the Judgment Chamber through a specially constructed iron grating in the stage floor.

"This scheme of things, the general manager observed humanely, would not

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Staging a New Production at the Metropolitan

[Continued from page 3]

only improve the effect but would also permit the ballet girls to knock off work an hour sooner, a most beneficent thing, since the girls above the tomb were usually as near dead from weariness as *Radames* and *Aida* in the tomb were from suffocation. The new idea for the tomb scene he determined to embody in the fresh production of 'Aida.' In addition there would be new sets for the other scenes and new costumes. Now appeared Edward Siedle, our technical director, to advise upon the mechanical phase of things.

Mr. Siedle's "Rôle"

"THE production of an opera at the Metropolitan," Mr. Edwards went on, "is a very important matter for the technical director, who is responsible for all the working departments behind the curtain line, scenery, costumes, electrical effects, properties, carpentering and so forth. So when Mr. Gatti quietly tells him, 'I am thinking about a new 'Aida,' for I have some new ideas,' he wonders what can be altered; the whole operatic world has done everything possible for this opera. Yet Mr. Gatti's last act was a revelation, and his latest production stands as a record for lavish Egyptian splendor."

"Immediately the order for the costumes, properties and electrical effects is settled and Mr. Gatti sails for Europe. Now Mr. Siedle starts working. He looks up all the authorities on Egyptology. He calls on the costume designer and begins work on the designs, which are to be different but correct. This finished, the costumers commence the making of the 500-odd costumes."

"As soon as the painted canvas arrives from Europe, the process of mounting starts, the vast auditorium becomes a work shop where the canvas is laid down and the cutting, netting and laying out of the woodwork takes place. This wood then goes to the work shop to be mortised, tenanted and fireproofed. It is finally brought back to the opera house with the fireproofed canvas, which is then mounted on the frames. It should be remembered that all these frames must be so constructed that they can be taken through the door of the storeroom or through a baggage car door, six feet high and four feet wide. The elevations and 'practicables,' built also to be taken apart and set together quickly, are then completed and all parts of the scene carefully fitted together."

"Now comes the lighting, which is a long, tedious job. Powerful lamps are placed in positions to throw light in the proper directions with the correct intensity and color. These must all be hidden, of course, from the audience. Here for the moment Mr. Siedle rests. He has played his rôle in the new 'Aida.'"

FROM FIRST THINGS TO LAST IN BUILDING OPERA:

Work Begins a Year Beforehand.

Intensive Researches Made by Technical Director.

Costumers Begin Making of 500-Odd Costumes.

Process of Mounting Turns Auditorium Into Vast Workshop.

Lighting Effects Studied Out.

Choosing of Casts a Knotty Problem.

New Scenery Is Mounted and Set Up.

Ballet and Chorus Begin Early Rehearsals.

Individual and Ensemble Rehearsals.

Scenic and Light Rehearsals.

First Stage Rehearsal and General Rehearsal.

Dress Rehearsal and Public Performance.

"BEFORE last season was over the casting for this season's 'Aida' had been done. The cast was the same as last season—that is, the principal cast. We can give any opera in the repertoire with at least two separate casts. For a standard work like 'Aida' we will have sometimes as high as a dozen casts—this to cover emergencies of sickness and so on—so that a change of operas with its huge labor is seldom necessary. (However, in extreme situations the entire opera can be changed in one hour's time.) Thus, while there was no change in the first cast of 'Aida,' there were many in the secondary casts."

"With the production of a new opera the business of picking singers for it is a task for much thought and discussion. In the business of distributing parts for all the operas Mr. Gatti works in collaboration with Mr. Ziegler, who is his assistant general manager; with Mr. Bamboschek, his secretary in musical affairs, and with the respective conductors of the various operas. During the last weeks of the season the singers are advised of their parts for the following season, so that they may work on them if necessary during the summer."

"The hot months pass as a vacation for a part of the company, but another part is kept busy at the opera house. The new 'Aida' scenery, painted by Rota and Rovescalli in the atelier of La Scala of Milan, arrived in the form of canvas rolls in August and was mounted on frames and set up, along with the new scenery of other operas."

Ballet and Chorus at Work

"ON the first of September the ballet and chorus gather for rehearsals. On the roof stage Rosina Galli assembled her dancers for the expanded 'Aida' ballet. There in the big, bare room you might have seen the fifty girls in rehearsal costume of pink silk tights and short skirts going through their evolutions, in groups and all together. Now the efficient Miss Galli singles out one and shows her just how the step is to be done, or she addresses them, explaining the idea she is trying to express in a

certain dance grouping, or she has a long, confidential talk with a girl fresh from the Metropolitan Ballet School, which has been in session all summer. Here in this charming young woman is that rare prodigy, a dancer who is a great dancer and a great creator of dances."

"Mr. Setti has his charges working hard in the chorus room. The chorus singers sit around in a rough circle. At the piano is the assistant. Mr. Setti stands beside the piano. In the most fluent of Italian the eminent chorus master makes some criticism, often couching it in terms of facetious satire. Now he gives the signal, the piano starts, the singers open their mouths. Mr. Setti conducts them with eloquent gestures and exclamations. You may be certain that the new 'Aida' will have good chorus singing."

"The plan of rehearsals has been laid out in the spring by Mr. Bamboschek to the very hour, and now the work gets under way."

"You might expect that artists who have sung 'Aida' season after season would need no individual rehearsing. Still, they are rehearsed individually. These rehearsals take place in the dressing-rooms. There you will discover the assistant conductors at pianos and the singers going carefully over their parts. The tenor or soprano who has sung a rôle a hundred times still finds a passage here and there that he or she can phrase a little better."

"What is the plan adopted for ensemble rehearsals?" Mr. Edwards was asked.

"The ensemble rehearsals are the next step," he responded. "They are held in a rehearsal room with an assistant conductor at the piano and the chief conductor directing. The opera is sung through from one end to the other without action. The conductor beats the measures as though he were in the orchestra pit, calls directions of nuance, stops the music and makes corrections, and so on. This goes even for an opera as often sung as 'Aida.'"

"If there are any new singers in the

cast, or if it is a new opera, these ensemble rehearsals are followed by action rehearsals for individuals and groups on the roof stage. They are under the direction of one of the *regisseurs*. All operas have separate orchestra rehearsals with a very few exceptions. For a new opera there are almost innumerable rehearsals both on the roof stage and in the orchestra pit."

Orders Given by Telephone

"PERHAPS the most extraordinary rehearsals take place immediately upon Mr. Gatti's arrival in the fall—the scenic and light rehearsals. The stage is empty of people. The scene is set. It is set with a plain white light. The technical director and the chief electrician sit back in one of the last rows of the parquet with a telephone especially installed. Then the scene is lighted in accordance with the directions given by the scenic artist, directions which do not always conform to the exigencies of the Metropolitan stage. First the general lighting is gone through: amber, steel blue; bright, dim in succession as the case may be."

"Technical director and chief electrician at their telephone call directions to the different parts of the stage, giving orders for modifications they deem necessary. Then spot lights and other special effects are judged in the same way. In the middle of the house sits Mr. Gatti, who gives final judgment and important suggestions."

The First Rehearsal

"THE first stage rehearsal is with piano accompaniment. The conductor and *regisseur* sit at the middle of the stage, at the footlights. Plain white light and just enough scenery to mark the layout of the set. The singers are in street clothes. They now work out the combined singing and action, often going over a certain passage again and again. This rehearsal may take anywhere from three to five hours. 'Aida,' with its new sets and consequent new action, required a very careful first stage rehearsal."

"General rehearsal with orchestra follows. The action and singing are coordinated with the orchestra and also with the lighting. The conductor is in the pit now. The principal artists are still in street clothes, but the small parts, the chorus and ballet and supers are in costume. It is now that the supers, who have been collected by the talented Mr. Judels, are rehearsed by Mr. Agnini. There are very few stops in this rehearsal, which is pretty much in the shape of the finished performance."

"The first performance of the opera is really the dress rehearsal. Here it is rarely necessary to go over a passage. The general public is absent. For new works the music critics of the daily press are invited. At all stage rehearsals the singers of the second cast are required

[Continued on page 5]



At Left: Carlo Edwards, Stage Director, "at the Wheel"; from This Point the Technical Effects Are Controlled. Right: Giuseppe Bamboschek, Assistant Conductor, Giving Out the Rehearsal Schedule to Jules Judels

Photographed especially for "Musical America" by White Studio, N. Y.

Tracing Steps Leading to Opera's Performance



A Ballet Rehearsal for "Aïda"; Rosina Galli, Première Danseuse (Clad in Gray), Is Seen in the Foreground, Directing the Dancers

Photographed especially for "Musical America" by Keystone

(Continued from page 4)

to be in the auditorium listening and watching, so as to gain instruction in parts which they may be called upon to sing.

At Last, the Performance

"NOW the trying event, the opening performance of an opera. The singers arrive at the theater an hour before curtain. The call boy gives warning half an hour before curtain. He makes a second call fifteen minutes before. At this second call all the artists are required to be ready for stage, and the call boy is required to report on this to the stage director. These rules apply to all performances and are enforced rigorously, an offender being subject to a fine. Chorus, ballet and supernumeraries are under similar regulations. Ten minutes before the first bar of music a bell sounds, calling all persons required on the scene, save the artists. These are called by the boy seven minutes before opening time. Five minutes before, all are assembled on stage. At three minutes before, the stage lighting is turned on. At two minutes before, the technical director advises the stage director that the scene is ready. The stage director telephones to the electrician on the switchboard to lower the house lights, and simultaneously he tells the conductor that the time has come to go into the pit. It takes the conductor almost two minutes to get to the conductor's desk, and he makes his first beat on the stroke of the beginning time. And our new 'Aïda' has begun.

Intervals Timed to the Second

"THE time intervals of every performance are calculated to the second, and performances vary scarcely seconds from schedule. To achieve this, the strictest discipline is necessary. No one is allowed on stage until called. No outsiders, even of the company, are allowed on stage at all. The number of people working back of the scenes is

very large at times. You may see as many as five assistants at tasks in an opera like 'Parsifal,' for instance. Their duties are the conducting of bands and choruses and artists behind scenes, playing the organ, playing the bells. They may stand on high stepladders and look through holes in the canvas to watch the conductor's beat.

"Sometimes, standing near the proscenium arch and watching the orchestra through a special aperture, he clicks the time with a telegraph key to a chorus or band at the other end of the wire, a hundred or two hundred feet away or up in

the flies. These are the methods used to direct and co-ordinate with the main body of music the sound back stage."

ALL this to make a single Metropolitan nights' entertainment! But Mr. Buyer, from Alabama, and Mr. Seller, of Gotham, exchanging impressions over their after-opera snack—how little do they dream of all this immense labor and patient preparation that go on steadily behind-scenes. Their talk is of the singing stars, the brilliant stage spectacle, the leader, the remarkable chorus work—all these provide ample

material for conversation. The elaborate technical machinery that turns the wheels so smoothly is out of their ken. It is not to be wondered at, for no one not conversant with the great busy world back stage can have a fair idea of its real significance and intricacy. But all these secret "rôles," played so silently and efficiently by unseen experts, are in their way as essential to the production of an opera as what passes on the stage itself. That is what the giving of first-rate opera means—the combined efforts of a thousand specialists. B. R.

Berlin Hears New Reznicek Opera

BERLIN, Dec. 1.—The world-première of a new opera, "Holofernes" by E. N. von Reznicek, was given recently at the German Opera, Charlottenburg, with Michael Bohnen in the title part. The libretto is by the composer after Hebbel's drama "Judith."

A prolog shows the temple in the city of the Hebrews, besieged by *Holofernes*, where *Judith* makes her heroic decision to slay the tyrant. The second scene in the tent of the enemy warrior is enlivened by an Oriental ballet, and the highly dramatic epilogue shows the return of *Judith* to her freed people.

In a profoundly moving scene, she demands death from her countrymen, and on their refusal, dies by her own hand as they look on, horrified.

The music has a certain suggestion of the style of "Aïda," with its injection of Oriental color, but it employs also a whole-tone scheme in portions and is sometimes reminiscent of the methods of Wagner and Richard Strauss.

The score on a first hearing created an impression of vitality, and it may not be too much to prophesy that it will be

widely heard. The performance was received with a cordiality quite out of the ordinary. The orchestra showed the benefit of training under Leo Blech. Mr. Bohnen's performance of the brutal *Holofernes* was a masterpiece comparable to his *Francesco* in "Mona Lisa." The rôle of *Judith* was sung by Marga Dannenburg.

Hubay's "Anna Karenina" Has Première in Budapest

BUDAPEST, Nov. 28.—Jenő Hubay's four-act opera, "Anna Karenina," founded upon Tolstoy's novel, had its première last week at the Opera House. Hubay, who is director of the Conservatory and one of the most eminent violin pedagogues of the day, completed the work last year. It was placed in rehearsal but withdrawn shortly before the scheduled date. The audience which assembled at the recent première was the most brilliant that has been seen here since pre-war days, many musical notables coming from Vienna, Berlin and Italy. The work achieved a marked success and there were ten curtain calls after the third act and fifteen at the conclusion. Mme. Medek sang well and exhibited unusual histrionic ability in the exceedingly difficult name part. The work was led with finesse by the conductor Tittel.

SWIFT INCREASE IN MAINE FEDERATION

Two Hundred New Members in Month—Start Free Series in Portland

By Annie J. O'Brien

PORTLAND, ME., Dec. 15.—Mrs. James A. McFaul, president of the Maine Federation of Music Clubs, announces that three new clubs have joined the Federation since the annual convention a month ago. The new organizations are the Rubinstein Club of Rockland, Lillian S. Copping, president; the Cecilia Club of Augusta, Caroline Fenno Chase, president, and the Clef Club of Presque Isle, Elizabeth Haynes, president. Two hundred members have thus been added to the State organization, making a total of 1200 in the Maine Federation membership.

The winter series of free organ concerts was opened at City Hall Auditorium on the afternoon of Dec. 2, under the auspices of the Music Commission. Edwin H. Lemare, municipal organist, gave his 132d recital on the Kotzschmar Memorial Organ before the largest audience in years.

These Carollers Put Vim into a Christmas Song



Photo by A. Tennyson Beale

MUSIC IS A REAL JOY TO THIS GROUP OF SETTLEMENT CHORISTERS

Some of the Young Singers Are a Little Camera Shy, but Others Wear Their Customary Music Hour Expressions. A Typical Class at a Music School Settlement in a New York Tenement District. Several Leading Artists and Musical Organizations Are Giving Their Services in a Series of Concerts This Season to Aid the Association of Music School Settlements in Its Work.



As an Americanizing influence in the most thickly populated tenement districts of New York, the Association of Music School Settlements can hardly find an equal. In the seven schools of this city the "melting pot" is an actual fact. International hatreds and prejudices are literally melted down by music, which, piercing through the outer barriers of national self-consciousness, leaves all as brothers

and sisters. Thus the produce of the "melting pot" is not a group of artists of various national traits and characteristics, but a body of American artists with American aspirations and ideals. The settlement workers feel that a glorious future for American music and composition of a truly national character, harmoniously blended with the best of the old world, is not far off, and certainly their efforts are contributing much toward the desired consummation.

There are now more than eighty musical centers of instruction of this class throughout the United States, all being the outgrowth of the first settlement

started in Manhattan thirty years ago. It is felt by the Association that it will be only a matter of time before a new musical consciousness will spring from these schools and become a national factor, contributing new and distinctive music to the world.

Inasmuch as the instruction received at these schools is of the highest grade, the schools are run at a large deficit, which has to be met by the aid of charitable donations. This year, however, the schools having banded together as the Association of Music School Settlements, have arranged a series of concerts to be given at Carnegie Hall, the entire pro-

ceeds of which will go to furthering the work of the organization. Artists who are contributing their services free include Ignace Paderewski, Mischa Elman, Mitja Nikisch, Mischa Levitzki, Harold Bauer, Ossip Gabrilowitsch, Dusolina Giannini, and an eminent Metropolitan opera star whose name will be announced later. The New York Symphony, led by Walter Damrosch, and the Society of the Friends of Music under Artur Bodanzky will also lend their services. The first concert, by the New York Symphony with Messrs. Bauer and Gabrilowitsch as soloists, was scheduled for Dec. 21.

MILWAUKEE SEEKS MORE CHOIR MUSIC

Four Concerts Attract 7000 Persons in Course of Five Days

By C. O. Skinrood

MILWAUKEE, Dec. 15.—Four of the big concerts of the year have just been given in Milwaukee in five days and attracted approximately 7000 people. The Lyric Glee Club sang on Dec. 6, Frieda Hempel in a Jenny Lind program on Dec. 7 and the Ukrainian Chorus on Dec. 9, and the Chicago Symphony played on Dec. 10. All of these events attracted practically capacity houses. Milwaukee is approaching a new musical standard, musicians maintain, when the Pabst Theater can be filled twice in one week to hear choral concerts. The appetite for fine choral music is clearly growing.

The Lyric Glee Club, the best known male chorus in the State, has now more than seventy-five members, and, under the baton of Alfred Niles Bergen, is making rapid strides in choral singing. The club's finest work at this concert was in Palestrina, Pergolesi and Handel numbers, all arranged by Archibald T. Davidson. Mr. Bergen sang several solos

with clear enunciation and striking declamatory effects.

The Ukrainian Chorus aroused marked enthusiasm, especially in the Koshetz arrangements of American folk-songs. Ewssei Belousoff, 'cellist, was also vigorously applauded. Nicholas Stember was an excellent accompanist.

Mme. Hempel was a delightful interpreter of Schubert and Schumann bal-

lads. Coenraad V. Bos played admirable accompaniments.

The Chicago Symphony Concert was chiefly notable for the performance of the Ravel orchestral suite from the ballet music of "Daphnis et Chloe." Mozart's Symphony in C was another feature.

Carl F. Mueller devoted his monthly organ recital on Dec. 9 at the Grand Avenue Congregational Church to Christmas music, with Hester Adams Nisen, soprano, as assisting artist.

Alois Smrz, 'cellist, gave a recital at the Milwaukee Art Institute on Dec. 9, accompanied by Paula Graetz.

Frieda Stoll of Milwaukee, soprano, appeared with success as the soloist at a concert given by the Chicago Women's Musical Club in the Fine Arts Building recital hall.

Lappas Coming for Concert Tour

Ulysses Lappas, Greek tenor, who was heard with the Chicago Opera Company two years ago, will return to America late this month for a concert tour under the direction of Daniel Mayer. Mr. Lappas made an outstanding success as a member of the company, especially in "Pagliacci," in which he was heard in New York; "The Girl of the Golden West" and "Louise." Mr. Lappas was born in Alexandria of Greek parents. He received his musical education in Italy and made his debut in Milan in 1914. He has since sung in most of the leading opera houses on the continent and at Covent Garden in London.

Alabama College Organizes Department for Piano Teaching

MONTEVALLO, ALA., Dec. 15.—The Alabama College School of Music has organized a piano normal department, to give advanced students actual experi-

ence in teaching. This work is required, during the junior and senior years, of all students applying for the Bachelor of Music degree. Lectures are given each week by Elizabeth Young, who is supervisor of the department, in physiology and psychology in their relation to pianoforte playing, teaching material and practical pianoforte pedagogy. Plans are under way to organize similar normal courses in voice and violin.

Atlantans Flock to Hear Paderewski

ATLANTA, Dec. 15.—Paderewski, brought to Atlanta by the Music Club, Mrs. DeLos Hill, president, played before an audience of 5000 on Tuesday evening, Nov. 27, despite stormy weather. A long program was supplemented with many encores.

HELEN KNOX SPAIN.

Yolanda Merö, pianist, will appear as soloist with the Cincinnati Symphony, the Philadelphia Orchestra and the New York Philharmonic this season. Her managers, Haensel & Jones, have booked many recital engagements for her in various parts of the country.

EVELYN MacNevin

Contralto

"As an interpreter she displayed intelligence and authority."—*New York Tribune*.
"Evelyn MacNevin is a young singer with a contralto voice of fine volume and golden quality."—*New York Times*.
"She sang with glorious freedom of expression."—*Toronto Daily Star* (By Augustus Bridle).

Photo by Apoda

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Dear MUSICAL AMERICA:

Paderewski is with us again in New York, coming from one triumph to another wherever he has played. It is astonishing that he still retains his wonderful artistry when we think how his career was interrupted by the war and how for several years he was immersed in a political maelstrom which must have taken every bit of "pep" out of him.

From the time he became personally interested in the formation of the new Republic of Poland and was made Prime Minister to the time when, in disgust at the quarrels of the Polish factions, he threw up his hands and resigned to return to the concert stage, very little appears to be known except in a very general way about the important rôle he played.

An interesting sidelight is thrown on the situation by René Paresce, who published last October in the *Frankfurter Zeitung* an article, republished in "The Living Age," in which he described the scene of the signing of the treaty at Versailles. He tells us how, when a question arose that permitted a display of sentiment, Clemenceau at once became a man of fiery gestures, flashing eyes and vibrating, commanding voice; that Wilson's presence made Clemenceau visibly nervous, who preferred the tolerant ethics of the shrewd Welsh fox, Lloyd George. The Italians, the great Frenchman regarded with indifference.

Clemenceau found it difficult to take seriously the representatives of the countless little peoples, who had emerged victorious from the war without really taking sides in it. Among these he classed the Poles. The writer states that one of the noisiest and most conspicuous in gesture, attitude and conduct was the representative of the new Polish Republic, the pianist, Paderewski. He took his new rôle with the utmost seriousness, while his manner showed clearly that he saw little difference between the concert platform and the halls where history records her great decrees.

He preserved, with almost touching sincerity, his platform mannerisms. He seemed intent upon being noticed and admired. Paresce admits that the Polish President was unquestionably the outstanding central figure among the representatives of the minor Allies and utilized this advantage to the utmost.

The moment he entered the Hall of Mirrors on the morning the treaty was signed, the great pianist instinctively cast a brief, quick glance around the hall, as if to estimate his audience, and detected an odd deal platform in one corner. An artist commissioned to immortalize the historical scene on canvas was using it as an observation post.

As soon as the President of the Polish Republic spied the official artist, he was filled with a single thought—to get a good place in the picture. So he posed there motionless for several minutes, presenting his fine profile to the painter. He was really imposing. He wore a smallish frock-coat, which must have seen long service on the concert platform, for it had acquired a greenish hue, due apparently to advanced years and

an arduous career. The pianist's long hair fell down to his shoulders, giving a reddish tone to his collar and leaving oily spots on the silk facing of his coat.

He had come to the ceremony, wrote Paresce, with a wonderful album, bound in purple-red leather. The leaves, which were of hand-made paper with ragged edges, were white. One sheet was reserved for each member of the Conference. Some had given him their photographs. Soon Paderewski, smiling and happy as a child, was bustling about from one table to another the entire length and breadth of the hall, collecting the autographs of those present on the sheets that the foresighted pianist and statesman had assigned them in advance.

The Chinese Minister had the same bright idea. The result was that as soon as the representatives of the victorious nations saw what the pianist-president and the Chinese mandarin were about, they did not waste a minute. Every one of them seized the piece of paper, post card or envelope nearest at hand, in order to make his own autograph collection. Wilson courteously signed them all in a quick, businesslike way, with an affable smile that displayed his handsome white teeth.

Another sidelight is thrown on the great virtuoso by the distinguished French general, Foch. It seems a delegation of newspapermen called upon him when he was spending the summer at Ploujean in Brittany and asked him to say something about the prominent people he had met during the war and afterward at the Peace Conference. In speaking of Paderewski, the Marshal said:

"Few people realize the services this man has rendered our cause. Especially in Poland they don't seem to recognize the fact that the rebirth of an independent Poland is entirely due to his efforts. I saw him at work and can bear witness to that effect. His wonderful eloquence at the Peace Conference, his personal acquaintance with the representatives of the Powers and the high esteem in which he was held by all, are solely responsible for the Polish victory in Paris. Without him, Poland would never have obtained its rebirth as an independent nation nor the advantageous frontiers she was granted by the Treaty of Versailles."

So you see in judging any man, any situation, or, indeed, anything in this life, it all depends upon the point of view.

To Paresce, the German, Paderewski was a musician but a *poseur*, who was just crazy to get into the limelight.

To Foch, the Frenchman, he was an idealist, a patriot, a statesman mainly responsible for the rebirth of an independent Poland and the advantageous frontiers Poland gained at Versailles.

The début as conductor with the New York Symphony of Ignatz Waghalter, by birth a Pole, though his musical career has been more or less confined to Berlin, where, by the bye, some ten years ago he conducted the German première of "The Girl of the Golden West" in the presence of Puccini, is interesting apart from his personality.

Mr. Waghalter has certain American connections, as his sister, a handsome, highly cultured lady, married one of the Friedman brothers, very wealthy men in the wholesale clothing business, who are noted not only for their interest in musical affairs but for their many charities, which, by the bye, are always conducted with scrupulous avoidance of publicity.

Following the line laid down some time ago by Gatti-Casazza that the first duty of the scribe who writes on musical affairs is to state how the audience took the performance, let me say that it was, as Chase correctly described it in the *New York Times*, nothing less than an ovation, to which, let me add, that going out at the close of the concert, I heard in many places the word "success" used by those who evidently came away with the conviction that all had gone well. The press next morning ranged all the way from notable appreciation to pretty bitter comment. Perhaps we can find the truth midway, as usual.

However, so far as I am personally concerned, Mr. Waghalter showed that he was a good, sincere musician, an experienced conductor, a man who knew how to get strong effects out of the orchestra, in which he was aided by the splendid support he received from the New York Symphony players. I was taken with his manly attitude, for he is

Viafora's Pen Studies of Celebrities



Holding the Reins of One of Chicago's Major Music Schools, the Bush Conservatory, Imposes Unusual Responsibilities Upon an Executive, and in This Trust Kenneth M. Bradley, President, Has Acquitted Himself Well During a Number of Years. Mr. Bradley Has Been Instrumental in Establishing a New Orchestral Department at the Conservatory, Which Also Includes Elementary, Academic and Master Schools and Has a Distinguished Roster of Prominent Teachers

distinguished by virility, and not many conductors have that.

Whether you agree with his readings or not, you don't go to sleep under them. That is certain. If anything, he errs as others do in too violent contrasts. There also seemed a certain lack of what might be called refinement. In other words, he is a typical German just arrived from Germany.

In one regard his visit here is interesting and valuable, for as it is admitted that he has had a notable career in Germany, he shows us what the standard that they have there is, and which, permit me to say, is somewhat lower than the standard he will find here.

It has been said that when Mr. Waghalter paid us a flying visit about a year ago he made certain derogatory remarks about musical conditions in this country, about which, it needn't be said, he knew next to nothing. Presently, when Mr. Waghalter will have heard some of the music that is produced not only in this city but in other large cities, even in some of the smaller ones, he will revise his opinion and find that he has something to learn even from the Americans, whom he must not forget include some of the finest talents that have come to us from his own country.

The leading question in my mind, so far as he is personally concerned, is as to whether he displayed sufficient qualities to entitle him to stay here. To this I would say most emphatically he did.

Then comes the question, Do we want him? Most certainly we do, but after he has sown the wild oats of ignorance with regard to conditions here, has become sufficiently acclimatized to be a really good American, which means to be democratic, to have pride in what the country has done and to realize that, thanks largely to the great masters and the great musicians and teachers that have come to us, especially in the last few decades, we today hold a commanding position in music.

We have attained our artistic and musical majority, are able to stand on our own merits while holding out a hand of generous welcome to all those who may come to us from abroad if they are capable, if they are sincere and can help us on the road to progress, and of such Ignatz Waghalter is certainly one.

What a diplomat Mary Garden is! When the trouble between Galli-Curci and the Chicago Opera Company broke out and Galli-Curci announced that she had absolutely resolved to leave the company at the end of the present season, Mary said she admired a person who makes up her mind and then sticks to it. But, she added, discipline is the one thing that the Chicago Opera must have. When she took charge, there was none.

It was terrible, said she. Now it has been straightened out and discipline prevails.

"We must sing the things we are told to sing," said Mary. She said that she had her instructions and she intends to follow them.

This brings me to admit frankly that during the reign, as they called it, of the great prime donne, the Metropolitan was in continuous financial difficulty. This was under the consulship of Henry E. Abbey and later of Heinrich Conried. Abbey's deficit in one season was nearly half a million, which was reduced by a benefit performance which netted \$200,000, but left him broke.

The prime donne regulated what operas should be produced, who should sing. They had everything to say, and all the rest, including the manager, were among the also ran and the also sang.

Then came Gatti-Casazza, backed by the directors, with Otto Kahn at the head, and an entire new régime was inaugurated, a régime of artistic excellence, which was shown not to be incompatible with good and sound business management, and from that time not only did the popularity of the Metropolitan increase, but the deficit was avoided. Indeed, some seasons showed a profit which was immediately turned back into bringing out new works or reviving old ones, improving the scenery, the costumes, etc., etc.

As to Chicago. Until there is a capable business management, which naturally must be autocratic, there is no hope there of making both ends meet. The importance of making both ends meet is very serious. Like in any business, just so long as it means a deficit, people get discouraged, realize that it has no public appeal that is of a satisfactory and steadfast character. Without, therefore, passing judgment on the particular difference between so distinguished an artist as Mme. Galli-Curci and Mr. Insull, who is the head of affairs in Chicago, it must be said that until someone, be it Mr. Insull or someone else, does take the lead and state frankly that the direction is supreme and that the artists must accommodate themselves to it, there can be no hope for the successful outcome of an operatic season.

One means, of course, by which a clash can be avoided is that when the situation is understood, artists of note are able in making the original contract with the management to insert such stipulations as they consider fair and important to their standing and success and to which the management is willing to accede.

We may neglect some composers, both classic and modern, to say nothing of

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

our friends, the ultraists, but at least we shall surely never fail in paying tribute to Tchaikovsky.

If winter comes, the "Pathétique" will not be far behind, but we have it in the fall, the spring and the summer as well. And if the spirit of Peter Ilyitch hovered over New York, there would surely be a plea from the beloved shade to give somebody else a chance.

Even the most ardent Tchaikovsky fan must be sated by the prevalence of the Russian's works in the programs this season, and there is promise of much more in the new year. We may look for and applaud a certain devotion to this composer, but some of our conductors seem to be overdoing it. The result is that the phrases of familiar music become too sweet, too cloying to the earnest concert-goer, and he sees himself sacrificed on the altar of "popular" taste. No wonder he rebels and exclaims: "What! More Tchaikovsky!" It is not that he ceases to admire the great Russian—it is simply that he has had enough of him for the time being.

Some conductors appear to think that the composer of the "Pathétique" is the only safe bet, but others more adventurous do not lack audiences. And all conductors have a duty to perform. They must let the public know what is going on in the world of music. We could forego a little Tchaikovsky occasionally to make a holiday for an American composer, whose opportunities are not always equal to his deserts.

While it was expected that Jeritza would make a success in the revival of "Fedora" at the Met., in spite of the fact that Giordano's music has never received the indorsement of the critical fraternity, it was not expected that she would make such a triumph as would carry the audience away and bring the work into the front rank of operatic popularity.

The libretto is founded on Sardou's drama, in which the late Sarah Bernhardt triumphed. A translation was produced many years ago at the old Lyceum Theater, then on Fourteenth Street on the west side of Sixth Avenue.

There are a few old-timers left who remember that evening, which incidentally served to introduce to us Robert B. Mantell, an English actor, who was acclaimed that night as a star and maintained his position for years after, but the main interest centered on sweet Fanny Davenport, greatly beloved and admired. She was the daughter of E. L. Davenport, an old-time tragedian, whose name is associated with the old days of the drama in this country.

We were astounded when Fanny came out. We had known her as a handsome, buxom—to use the old English expression—woman, and to suddenly see her with a sylph-like form to which she had reduced herself in order to shine in this particular part, was a revelation and also somewhat of a miracle. It transpired that the deed had been accomplished by a course of starvation, Russian baths, long walks, gymnastic exercises; but alas, it was not long after that we carried sweet Fanny out and did it "with flowers." You see, there is some drastic treatment against which nature rebels.

The first production here of the opera, as you know, was made at the Metropolitan with the beautiful and talented Cavalieri. Then it rested till the Chicago Opera people at the Lexington Opera House produced it for one night only, and a Saturday night at that, with talented Dorothy Jardon in the title rôle. This would not have been done but that Dorothy had a contract with the late Cleofonte Campanini, and when she saw the season ending without an appearance she went after Cleofonte, who was not very well at that time and raised such a racket that he threw up his hands, produced "Fedora," but, with Machiavellian delight, did so without giving Dorothy a rehearsal. However, she went through the ordeal with credit.

Reminds me that the other night Laubenthal sang in "Parsifal," having studied the rôle in a few days and without a rehearsal, which was a triumph. It showed not only his wonderful memory, but brought out his artistic and musical abilities.

Laubenthal is one of the outstanding "hits" of the season at the Met.

Ashley Pettis, the talented young

pianist, just back from a very successful tour, one of the bright spots of which was the enthusiastic reception he got at the University of California, is happy, for he is winning out with an all-American program, something that would have been considered recklessly impossible but a few years ago.

And now Ashley is going to carry the propaganda for our American composers to London and Paris. He thinks he is the first to do this. He isn't, but he will be assured of a kindly reception, and I think he will add to the vogue of the American composer abroad and help Europeans understand that we are something more than money-grabbers, buyers of old masters—mostly fakes.

The terrible accident on the New York Central Twentieth Century Limited, in which a number of persons were injured and some were killed, strikes me with particular force, for the reason that it was only forty-eight hours before it happened that Carl D. Kinsey, the treasurer and manager of the Chicago Musical College, was in my sanctum and we had a friendly talk. That very night he and his charming wife were the guests of Gianni Viafora and his talented wife, Gina Viafora, the well-known vocal teacher. The young woman was the life of the party.

In the accident, she was instantly killed. Kinsey himself is in the hospital at Erie, Pa., with a broken leg, bruises and cuts, though it is said he will be out in a couple of weeks.

Such things come home to you all the more when, as I said, you suddenly read in the papers of the death or serious injury of people whose hands you have held a few hours before.

Kinsey has had a very remarkable and successful career in Chicago, has shown great executive ability and is largely responsible for building up the Chicago Musical College to its present splendid position. He was here in New York to engage talent for the summer season.

A kind correspondent sends me an extract from a lecture delivered three-quarters of a century ago by James Russell Lowell before the Lowell Institute. Here it is:

"Till America has learned to love art, not as an amusement, not as a mere ornament of her cities, but for its humanizing and ennobling energy, for its power of making men better by arousing in them a perception of their own instincts for what is beautiful, and, therefore, sacred and religious, and an eternal rebuke of the base and worldly, she will not have succeeded in that high sense which alone makes a nation out of a people and raises it from a dead name to a living power."

Lowell was our ambassador at Madrid and was transferred to London by President Hayes. He had acquired great fame as a poet in England, and cultured Englishmen were in the habit, a generation or so ago, of quoting his Biglow papers. In spite of the fact that he had written somewhat sarcastically of the Britons, he soon won their good will. He was a fine orator—very witty and scholarly. He was one of our first ambassadors to be invited to deliver the formal address on any special literary occasion.

Every now and then, W. J. Henderson of the New York Herald says something which should be preserved. Recently in criticizing a recital by Olga Steeb and while admitting that she has certain indisputable merits, he praised her especially for one thing, namely, that she doesn't require the maker of her piano to regulate the action to the last degree of lightness. She has muscular force, and she can play on a piano with an action which allows the best tonal qualities of the instrument to be disclosed. Some other pianists might take a lesson from her in this matter, says Henderson, for, as he truly remarks, excessive brilliancy is one of the defects of piano playing, and mellowness of tone is unobtainable by most players when the action is too light.

Here is something that some of the pianists should take to heart, not only in fairness to the music they play, but to the poor piano that is at their mercy. Very often a piano manufacturer comes in for criticism when the responsibility should be placed squarely upon the pianist who insists on the tone regulator performing deeds of darkness.

It was my privilege to be with Arnold Volpe and one or two others when we attended a recital at Aeolian Hall by

Vasa Prihoda, a very young Czech-Slovak violinist. Afterward we had an opportunity to realize the excellent reproduction made by the Edison Company of one of his pieces, Mendelssohn's "On the Wings of Song." Prihoda was at the time under the management of Fortune Gallo, who I believe lost about \$15,000 on the enterprise. Somehow or other, Prihoda, although a very unassuming and charming artist, did not seem to take. Critics were not well disposed to him.

Now I read that he appeared a little while ago in Budapest, where he was acclaimed as a wonder. Maybe some day he will come back to us and be valued at his true worth.

If you want to know the difference between an actor or an ordinary singer on the one hand and an artist on the other, you can realize it particularly when Chaliapin plays in "Boris." My definition of the difference is that the ordinary actor or the ordinary singer manages to protrude his personality in every performance. This is particularly true of certain popular actors on the dramatic stage. The artist is happy when he can absolutely submerge his personality in that of the rôle. This is what Chaliapin does.

Of such artists, one of the most distinguished instances which we have is our good friend Antonio Scotti. Think of the difference between his *Scarpia*, his *Chinaman* in "L'Oracolo," his *Iago*, his *Falstaff*, his *American Consul* in "Madama Butterfly," his *De Sirex* in "Fedora," his *Amonasro* in "Aida," to mention but a few of his rôles.

By the bye, I see they are going to give him a testimonial on the first of January when there is to be a special performance of "Tosca" at the opera, followed by a supper at the Biltmore, where everybody who is anybody in the artistic, musical and social world and has survived New Year's Eve will be present to do honor to the greatest, brightest, most democratic and genial Tony this operatic generation has known.

Did you ever realize that millions of dollars are annually spent by people who believe that they can write poetry which if set to music will bring them in a fortune? The money goes into the hands of swindlers.

Recently William Arms Fisher, for a time editor-in-chief of the Oliver Ditson Company, has been investigating and writing certain articles to expose these crooks. These have been published in that conservative publication, the *Etude*. William is considered by his wife to be the handsomest man in Boston—she's a *grande dame* herself.

These swindlers publish advertisements to the effect that if anyone who can write lyrics or poetry and will send it to them, they will have the lyrics or the poetry set to music, published and the dollars will roll in. Incidentally, of course, they expect to receive the original cost of the publication. They get out a few copies and that's the end of it.

Fisher, to test the matter, wrote some "poetry" of his own. Here is one of the verses:

"I used to be so happy,
But now I am so sad;
You were Bright and Snappy,
And I was young and glad."

This lyric he entitled "The Ache in My Heart for You."

Of course, the swindlers have the advantage of appealing to the thousands who have been fed up by reports of extraordinary sums earned by such songs as "Silver Threads Among the Gold" and, more recently, "Yes, We Have No Bananas."

I presume you would think me a cheerful liar if I told you that not long ago I received from a lady out West a letter in which she stated that she was very anxious to help her husband, who was a good man but couldn't earn much money, and she was all the more urged to do this as she had to take care of twins with the rising cost of milk.

She stated that she had for some time past felt within her certain emotions which convinced her that she could compose music which would sell. Would I by return mail show her how she could put these emotions into musical form on paper. Would I then, when I received the music, sell it to advantage and would I be satisfied with five per cent commission on the sales, and would I immediately return the proceeds, deducting the five per cent for my trouble? She added as a postscript that she trusted that I would take the matter up with serious consideration, as she expected

soon to be a mother again and "it might be twins."

With such people in the world, do you wonder that the swindlers exposed by Arms Fisher have ample opportunity to get millions and yet keep within the letter of the law?

The determination of that fine woman and great artist, Emma Eames, to leave this country and take up her home in the future in Paris will probably involve her husband, Emilio de Gogorza, going with her. Perhaps the song recital he gave the other afternoon was in a measure a farewell. If it was, it is to be regretted, for today de Gogorza stands as exemplar of all that is best in the singing of songs and ballads. He should be an inspiration to ambitious singers.

He shows that you can sing French, German, Spanish and English songs with equal power, tone, beauty, clarity. He shows also that the effect of such singing can be greatly enhanced by clarity of diction, with the emphasis always in the right place. He shows also that you can make up a program which will balance, with such variety as to keep an audience interested and indeed entranced from start to finish. A great singer, a great artist, a splendid personality is Emilio de Gogorza.

Miguel Fleta, the young Spanish tenor, when he leaves us this season can do so with the conviction that he made a success at his début which he increased since till he is now a prime favorite at the Metropolitan. When we think how many excellent tenors Gatti has and the exacting standards required by our opera-going public, this is some triumph.

One of the nice things about Fleta is that in such interviews as he has given out he has shown a charming spirit of appreciation. In an interview, he said that what the Comedie Française is to the drama, the Metropolitan Opera House is to the world of opera. To make a successful début at the Metropolitan is to reach the highest rung of the ladder.

A point he made deserves mention; namely that he doesn't think the average American realizes what he has right here in New York. Under one roof the greatest singers, orchestra, repertory—the most luxurious staging. Foreign artists, he says, are often amazed at the indifference of American music students to the advantages of their native land. While these students seek experience in foreign lands, foreign students dream of going to America. Whatever the laurels won abroad, a singer is not really made until the Metropolitan accords him its approval.

Good for Miguel Fleta!

When Buzzi-Peccia, the inimitable, composed "Carmen's Dream" for his favorite pupil, Cecil Arden, he no doubt dreamt that when she traveled with it and gave it at her concert engagements it would make a hit. And it has done so, as a card from Charleston informs me, where they acclaimed the lady and the "Dream." You know there are times when dreams come true.

The wife of a newspaper man in San Francisco had a Japanese cook. She went out to him one morning and asked the Jap what they were going to have for breakfast.

"Hash, my darling," he replied very solemnly.

The lady explained that he had made a mistake in his English, that it was not polite for a cook to speak to a mistress in that way. He became indignant and said he was taught to be polite always in what he had said. He rushed out and brought her his song book and triumphantly showed her this heading: "Hush, My Darling, Go to Sleep."

This is the latest of "favorite stories" told by Irvin S. Cobb in the New York Sun, says your

Mephisto

Althouse and Middleton Give Recital in Galesburg, Ill.

GALESBURG, ILL., Dec. 15.—Paul Althouse, tenor, and Arthur Middleton, baritone, gave one of their inimitable joint recitals here, under the auspices of the Civic Music Association. The two artists were heard in duet and solo groups and a huge audience manifested enthusiastic enjoyment of the program.

Rocks of Ignorance Stud Singer's Path

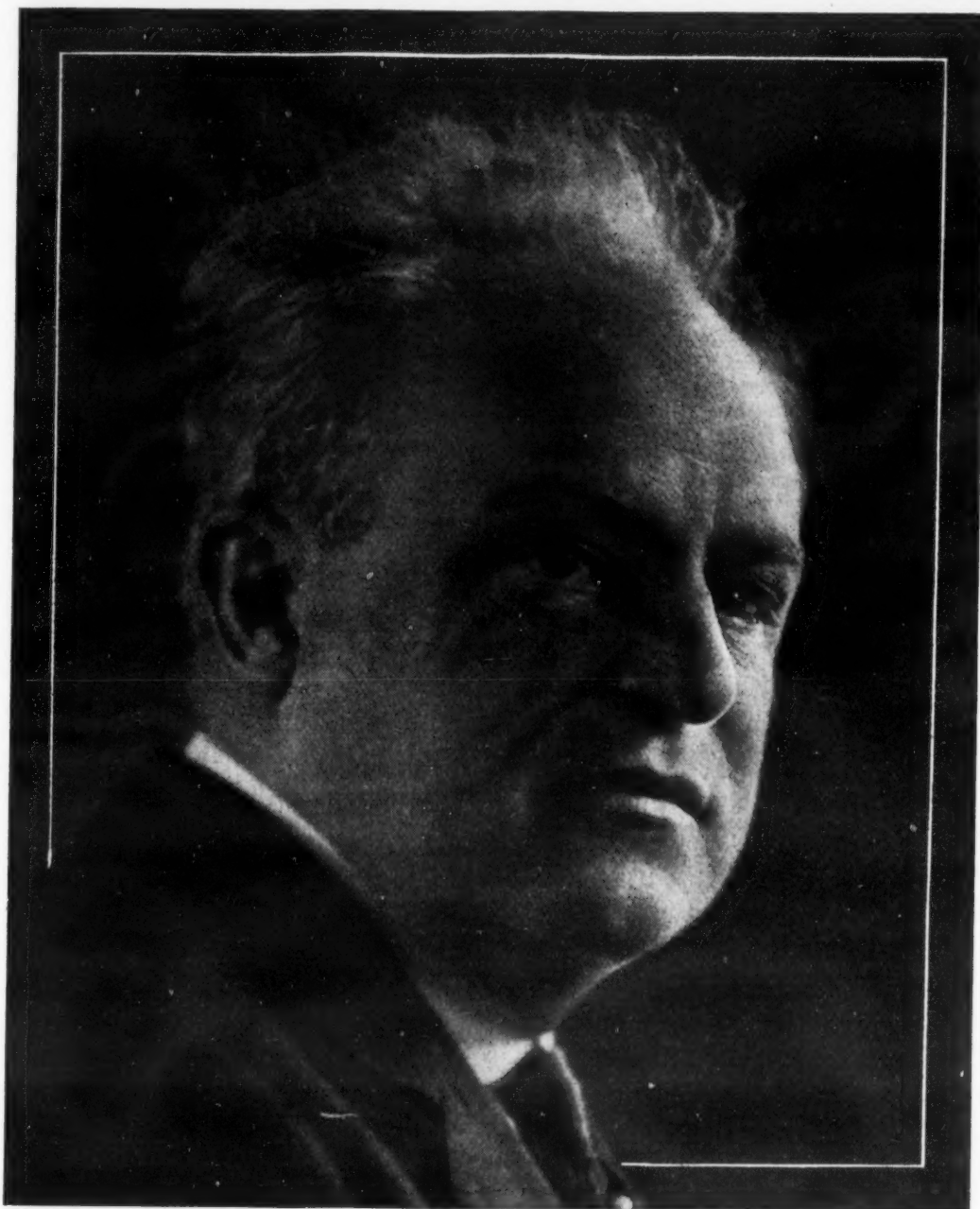
Frantz Proschowsky Enunciates His Beliefs—Asserts Voice-Placing Is a Fallacy—Natural Way of Song Is the Right Way—The Important Question of Hearing.

WHAT'S wrong with the singing profession? asks Frantz Proschowsky, New York vocal teacher, who came into prominence last spring when Amelita Galli-Curci chose him as her vocal guide. Why, he inquires, should thousands of students in our larger cities continue their studies from three to ten years and still be glad to accept a five-dollar church position? Is it the understanding of singing as it is being taught or is it the lack of intelligence on the part of the student? The rewards, he says, are not in proportion to the efforts put forth, and declares that there is a leakage somewhere between the potential artist and the finished product. The pupil, he declares, should demand results.

"To get to the basis of beautiful singing, which is the purpose of study, it is necessary to brush away absurdities which often pass as fundamentals," says Mr. Proschowsky. "For wherever the trouble is, it is rooted in ignorance. The most firmly fixed idea which needs exploding is that the voice should be 'placed.' Common sense should teach us that the voice is something that cannot be 'put' in any place. The voice is the only natural instrument there is, and it is only logical that, to secure the maximum results, it must be used naturally. Now, the minute you direct the voice to one particular part of your anatomy, no matter where, you are going to lose the free resonance of the whole instrument. Take the 'registers.' They exist only when you sing wrongly. They signify that you are using the machine in segments, making changes necessary as you sing the scale. Why singers should try to 'put' their voices in a certain place, why they should seek for 'nasal' resonance or why they should attempt to make their teeth jingle, is more than I can fathom.

Breathing to Live

"One meets the same absurd situation when he comes to that much-discussed subject of 'breath support' and 'breath control.' Why, breathing is the most natural thing in all the world, and only



FRANTZ PROSCHOWSKY

New York Teacher of Singing, Who Declares His Disbelief in Certain Popular Theories and Lays Many of the Vocalist's Troubles at the Door of Ignorance

in very few instances is it necessary to teach breathing. A singer does not need a speedometer for breath. Yet how often have you seen him take in breath enough to move a fort! If the breath is rigid the tone will be rigid, and if the breath is athletic, the tone will be of the same type. Besides, range is not a question of breath pressure. It results from an automatic shortening of the vocal cords, and the more pressure that is applied, the greater the constriction of the tone and the shorter the range. As a matter of fact, tone is not a matter of breath at all. You breathe to live and not to sing. The minute you mix breath with the tone you get a sound that is impure in quality and often incorrect in pitch. It is a cardinal rule in singing that the less breath used, the clearer the tone."

After Mr. Proschowsky has brushed aside some of the cobwebs which he believes invest the realm of song, he

strikes straight to what he thinks is the crux of the whole subject. "I am not one of those teachers who profess to have 'discovered' something and go in fear that the other fellow will find it out. I do not believe in hobbies and pet theories. If a pupil comes to me to be taught singing, it is my duty to teach him according to his capacity to understand and progress. Some pupils wish to know about the physiology of the voice, how it is produced, etc. To others such explanations are only confusing. The best results are to be obtained by following the inclination of the pupil. Every explanation must have a logical basis. This is essential. There is enough to do in teaching the pupil to use his resources in a logical way, without conjuring up theories that are mere fantasies and have no basis in fact.

A Question of Hearing

"Granted the instinct to sing, singing is entirely a question of hearing," he declares, "and the successful teacher is one who teaches his pupils to hear not only with the outer ear, but with the inner ear, through which the mind can gain a true conception of what singing is. Then, what is the ear to listen for? The pure vowel, naturally, which forms the fundamental basis of correct singing. Now, if you use the pure vowel in singing, you are going to have a clear and distinct diction, for it will be closely allied to the way you speak. Why should a person speak in one way and then, when he begins to sing, distort his face and give his words a dark and lugubrious sound which make them unintelligible? Besides, it is only the use of the pure vowel that will adjust the movable parts of the throat and give the singer the full use of his instrument."

Mr. Proschowsky believes that the teacher should be able to demonstrate his method of singing. "It is not necessary for him to be a concert singer," he says, "in order to give the pupil a clear idea of his conception of correct singing. It is the principle, rather than the tone, which the pupil should learn to imitate. It is results which the pupil should demand, for if the method is right there must be immediate results. There is no reason why the pupil should run hither

and thither for years if he demands results."

For example, he mentions a contralto who has just begun work with him. At the end of eight years of study, four years with one teacher and four years with another, she realized that she was not only "out" in time and money, but that she had lost the natural quality of her voice. So she gave up studying and for the last two years has been trying to forget what she learned and to sing naturally once more. How different the story, he says, if she had demanded immediate results!

Although Mr. Proschowsky has just located in New York, where he has a magnificent studio overlooking the Hudson at Seventy-ninth Street, he is not a stranger to America or to the conditions which the singer meets here. He first came to this country when he was seventeen years old, and it was in Chicago that he began his vocal training. Because his baritone voice possessed brilliant high tones, he was induced to believe that it was a tenor and went to Europe to study. But he said it did not take many operatic performances to convince him that he was a baritone and make him content to use his voice naturally. After he had completed his studies, he began to teach, and has maintained studios at various times in Berlin, Paris, Florence and Milan. He returned to America a few years ago and opened a studio in Chicago. It was through his book, "The Way to Sing," that he was brought to the attention of Mme. Galli-Curci, who has given him credit for helping her to discover and use new beauties in her voice.

HAL CRAIN.

Huhn Leads Choral Club in Concert

The Forest Hills Choral Club, Bruno Huhn, conductor, gave its fifth concert in Masonic Hall, Forest Hills, on the evening of Dec. 7. The Club was assisted by Mrs. Edwin Bird Wilson, soprano; the Gloria Trumpeters and Alice M. Shaw and Marie Walters Kennedy, accompanists, in a program that included Parker's "Cometh Earth's Last Hour," Cecil Forsyth's "Mirth," Buck's "To the Field! To the Hunt!" Carl Busch's "Indian Lullaby" and "The Message" by Mr. Huhn. The work of the society showed the improvement it has made in the three seasons of its existence, and it received the plaudits of a large audience.

Mexican Artists Appear in Program by All Nations Association

The All Nations Association of New York, Henry Tudor Mason, founder and president, gave a concert and ball for the Mexican Colony at the Hotel Majestic on the evening of Dec. 4. The program, which was heard by a distinguished audience that included several consuls-generals from various countries, was given by Ramon Cardona, pianist; Clara Elena Sanchez, soprano; Laura Zalman, violinist, and others.

Damrosch to Lead New de Falla Work

Three Spanish Dances from de Falla's "Le Tricorne" will have their first performance in a concert by the New York Symphony under Walter Damrosch in Aeolian Hall on the afternoon of Dec. 23. The soloist will be Lionel Tertis, viola player, who will play Bach's Chaconne for the violin, arranged for viola, for the first time in New York. He will also play Dale's Romance for Viola with Orchestra.

Police Band Gives Three Concerts

The Police Band of the city of New York, Capt. Paul Henneberg, conductor, gave its seventeenth annual reception and entertainment series in various regiment armories of New York and Brooklyn on Dec. 8, 13 and 15 respectively. The assisting artists were Mario Chamlee, tenor; Kathryn Lynbrook, soprano; Armand Tokatyan, tenor; Cora Chase, soprano; Grady Miller, baritone, and others. The proceeds were added to the fund for the support of the band.

Mme. Landowska Plays in Schola Concert

Wanda Landowska, harpsichordist, appeared in a concert under the auspices of the Schola Cantorum at the home of Mrs. Vincent Astor on the afternoon of Dec. 10. Her program included Handel's "Harmonious Blacksmith," a Mozart Sonata, Bach's Capriccio on the Departure of a Beloved Brother and works by Pasquini, Daquin, Rameau and Couperin.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

American Legion Band Contest

To the Editor of MUSICAL AMERICA:

In your Nov. 24 issue there appeared on MUSICAL AMERICA's Open Forum page a letter in which the writer apparently wishes to discredit the legitimate winning of the first place in the national band contest of the American Legion by the Zane-Irwin Post Band, during the recent national convention held in this city.

The letter infers that the personnel composing the Zane-Irwin Post Band were not all Legionnaires. In fairness to this band it should be known that the leader presented to the band committee of the national convention a sworn statement to the effect that each member of the band was a Legion member in good standing. The Department Adjutant of California, in whose office all membership records are contained, certified to this sworn statement.

The judges, in returning their official report to the band committee, made no mention of what rating percentage was granted to winning organizations. Statements to the contrary are unofficial. The judges' committee was composed of the following:

Alfred Hertz, conductor, San Francisco Symphony Orchestra.

Paul Steindorff, conductor, Oakland, California, Municipal Band.

Dave C. Rosebrook, director, Islam Temple Shrine Band, San Francisco.

Redfern Mason, music critic, San Francisco Examiner.

Will H. Bickett, Chicago, teacher and bandmaster.

Andrew McCarthy, manager, Sherman, Clay & Co., San Francisco.

The ability of these men in judging such a contest and awarding prizes without regard to sectionalism cannot be questioned. This letter is written to correct erroneous statements made in the above-mentioned communication.

CHARLES H. CUNNINGHAM,
Chairman, Band Contest Committee.
San Francisco, Dec. 12, 1923.

Music Week Committees

To the Editor of MUSICAL AMERICA:

May I express on behalf of the National Music Week Committee its appreciation of your practical assistance to the National Music Week movement through the editorial on the subject in your issue of Dec. 8. We feel that your

thoughtful words regarding the "Guide for the Organization of Local Music Weeks" will make the availability of that booklet known to musical people in the various communities who need just the assistance which that booklet affords for stirring up interest toward the organization of a Music Week committee in their towns.

The necessity of such a committee, built upon representative civic lines, cannot be too firmly stressed. If Music Week is to be a city-wide observance, it cannot be handled with entire efficiency except by a committee that is representative of the various groups that contribute to the city's life.

You can do a still further service to the cause by making it known that the Music Week Guide is available to any interested person upon request to the National Music Week Committee, 105 West Fortieth Street, New York City.

C. M. TREMAINE,
Secretary National Music Week Committee.
New York, Dec. 12, 1923.

"Musical America" Aids Music Week Movement

My dear Mr. Freund:

An impulse of gratitude prompts me to say what a great help I am deriving from both the MUSICAL AMERICA'S GUIDE and the last Fall Issue of MUSICAL AMERICA in our correspondence on behalf of the National Music Week Committee.

Whenever we have any requests for suggestions from a town whose musical conditions I do not know at least in a superficial way, recourse is at once made to the above sources of information, and we have gleaned many needed facts therefrom.

In view of the above, I would wish you an especially Merry Christmas and a Happy New Year.

KENNETH S. CLARK,
Assistant Secretary National Music Week Committee.
New York, Dec. 15, 1923.

What the Singing Student Needs to Know

To the Editor of MUSICAL AMERICA:

The high school student who is contemplating taking up the serious study of singing will want to know something of the advantages and disadvantages of this work. He will also want to know what he must do to prepare for a successful career.

I am placing in the order of their importance those things absolutely necessary to the ambitious student of singing:

- First: a good, natural voice.
- Second: good health.
- Third: a good general education.
- Fourth: at least four years of first-class instruction in the proper use of the voice, together with training in artistic singing.
- Fifth: a good musical education. This means thorough training in sight-singing, theory, history of music and, if possible, in some instrument, such as the piano.
- Sixth: a knowledge of the foreign languages in the order of their importance: German, French, Italian.
- Seventh: the opportunity of hearing many performances of the best music, both vocal and instrumental.
- Eighth: the opportunity of singing often in public—in ensemble as well as in solo work.

More and more music is becoming a part of the every-day life of the normal man or woman. Never in the history of this country have there been so many persons who demand music as a part of their recreational pursuits. The smallest towns have their concert and lyceum courses, and more and more these courses are given over to the presentation of good music by well-trained artists.

The singer is still the favorite performer. No instrumentalists before the public today receive as high fees as do the noted singers in concert and opera. As this is true of the greatest artists so it is true of those of lesser rank.

Singers are in constant demand as teachers of music in the public schools, as teachers of voice and singing in colleges and universities, as well as in private conservatories. Salaries for such positions range from \$1,200 to \$10,000 a year.

Even larger in number than the teach-

ers in the public schools and colleges are the private teachers of voice, who can be found in practically every city in the country above 3000 in population. It is a fact that many of the most noted teachers of singing are not connected with any private or public institution. Teachers of voice, whether they be teaching privately or in some recognized institution, receive fees ranging from \$1.50 an hour to \$40 an hour.

The well-trained singer who does not care to become a teacher will find his services in demand for lyceum, chautauqua and concert companies. Further study and a better use of his talent will bring him up into the lower ranks of those who are called recital singers. There is almost no limit to the opportunities in this line. The singers who can earn from \$50 to \$200 a recital are legion. Many receive from \$500 to \$1,000 for a recital, while a few earn as much as \$2,000 or \$2,500. Needless to say that not more than one in a hundred thousand ever reaches the higher figure.

In singing there is almost no limit to what the individual can accomplish if he has a good voice, good brains and good health, and is willing to work and work hard. The old adage, "Art is long and life is fleeting," is as true now as it ever was. He who is determined to succeed must be willing to sacrifice much in the matter of time, pleasure and effort. However, he may be sure of one thing: real success brings great rewards.

The chief disadvantage of a career in singing is its uncertainty. There is no half-way road. The student must make up his mind to study carefully and thoroughly, and he must be willing to sacrifice some of the pleasure that he might otherwise have. His health and the welfare of his voice must always come first with him. Otherwise he will not be able to develop his ability to the utmost.

HAROLD L. BUTLER,
Dean, College of Fine Arts, Syracuse University.
Syracuse, N. Y., Dec. 15, 1923.

SOKOLOFF'S FORCES GAIN IN POPULARITY

Cleveland Symphony and "Pop" Concerts Attract Crowds

By Florence M. Barhyte

CLEVELAND, Dec. 15.—Of outstanding interest in the program for the sixth symphony concert by the Cleveland Orchestra was Richard Strauss' merry and brilliant tone poem, "Till Eulenspiegel," which had not been heard here since the Boston Symphony under Dr. Karl Muck's leadership played it in the season of 1916-17. Mr. Sokoloff gave it a splendidly vivid and coruscating performance. Other works on this program were Mozart's G Minor Symphony, Weber's "Euryanthe" Overture and Saint-Saëns' A Minor Concerto for 'cello, with Victor de Gomez, first 'cellist of the orchestra, as soloist in a fine performance which won for him a great tribute of applause from the large audience.

The second of the Sunday afternoon "Pop" concerts brought out a large audience. The soloists were Robert Braun, pianist, who played Liapounoff's Rhapsody on Ukrainian Airs, and Josef Veissi, assistant concertmaster of the orchestra, who was heard in Hubay's "Carmen" Fantasy for solo violin and orchestra. Both soloists were compelled to give extra numbers. The program included Berlioz's Roman Carnival; two movements from Tchaikovsky's Fifth Symphony, a Waltz from Delibes' "Coppelia" and a Fantasy from "Bohème."

Under the auspices of the Fortnightly Musical Club, Ernest Hutcheson gave a piano recital at the Metropolitan Theater on Tuesday, Dec. 11, presenting in brilliant style an interesting program that included MacDowell's "Keltic" Sonata, a Chopin group, three pieces by Scriabin and several of the pianist's own compositions.

The Cleveland Institute of Music gave its first exhibition recital of the year on Friday evening, Dec. 14, in the Hotel Statler Ballroom. Some fifty pupils, ranging from small children to mature students, took part, thirty of them playing in the institute orchestra. The program was an interesting and varied one, and included some of Douglas Moore's unpublished songs, as well as compositions by various masters of the past.

Isa Kremer, balladist, will make her third New York appearance of the season in a concert on Dec. 23.

Fall Into Chasm Gets Opera's Goat

Bright Career, with Promise of Carrots, Is Cut Short When Bessie Makes False Step on "Dinorah's" Bridge—Phyllis, Dragged from Obscurity Into Glare of Footlights, Saves the Situation

CHICAGO, Dec. 15.—This is the tale of a goat. The goat's name is Phyllis. Phyllis saved a performance of "Dinorah" in the Auditorium Theater recently.

When Cleofonte Campanini guided the Chicago Opera Association, a beautiful young goat named Bella acted in "Dinorah." During the opera season Bella was kept hungry, so that she could be tempted across the bridge in the second act by carrots.

After two rehearsals, she ran across the bridge whenever she was placed in the set, knowing that she would get her carrots, and she was never disappointed.

Five months ago Bella, who had been handed on to the Chicago Civic Opera, died of acute indigestion.

When it was decided to put on "Dinorah" this season for Mme. Galli-Curci, a new goat, Bessie, was obtained and trained in the same manner as her predecessor.

The goat plays an important part in "Dinorah." The heroine of the opera chases it over a foot bridge. The bridge breaks and Dinorah falls into a mountain torrent. She recovers her wandering mind from the shock, and thereby the opera has a happy ending.

On the day of the performance Bessie was taken to the theater for a final rehearsal, placed in the set and lured across the bridge with carrots.

Then things went wrong. Bessie became frightened and rushed back across the bridge.

Goats are sure-footed animals. In their natural habitat they think nothing of leaping from crag to crag.

Bessie, however, had suffered from the evil influences of civilization. The somnolent, go-as-you-please attitude induced in so many of her species by over-domestication had deprived her of powers enjoyed by her antecedents.

Or maybe the sudden introduction to a mountain resort of paint and canvas awakened some inherited instincts left dormant by an easy life on the plains.

The sad truth must be told. Bessie slipped and fell. Down into the chasm plunged this hapless ninny—no, nanny—and fetched up against the floor, fifteen feet below.

After which Bessie wore an injured look and a fractured leg and made a mental note that the stage is not all it's cracked up to be.

But the technical staff wasted little technic on a forlorn goat whose artistic career was thus cruelly nipped in the bud. There was a promise of many car-



Bessie's Artistic Career Was Cruelly Nipped in the Bud

rots for some fortunate animal, but where to find the animal.

Goats are not raised in Chicago, so two men were sent into the suburbs to search for an understudy.

The shades of night were falling fast before Phyllis was found. She was big and fat, but there was no time to be fastidious. The overture began at 8. Mme. Galli-Curci made her appearance at 8.15, running on to the stage in pursuit of the goat.

A surprised Phyllis was persuaded—how, the chronicle does not tell—to step into a taxicab. At exactly 8.12 Phyllis arrived at the theater.

Never was an operatic debut more hastily planned, but the substitute acted as to the manner born.

All went well until the great bridge scene was reached, and then Phyllis, stage-shy and intractable, refused to budge from the wing.

What to do? What to do? The staff was frantic, but a back-stage genius solved the problem. An invisible wire was fastened to the horns of Phyllis and she was dragged across the bridge. It wasn't very realistic, but it saved the situation.



Frances Nash

Pianist

Again Heard in New York City
Town Hall, Monday Afternoon, Dec. 10th, '23

NEW YORK TIMES:

Frances Nash gave a matinee yesterday at Town Hall, displaying a full-armed freedom in performance of the "Eroica" sonata, of MacDowell, that was good to hear. She has gone far both in musical comprehension and self-command.

EVENING SUN AND GLOBE:

Frances Nash, who has been heard here with interest in other seasons, played her first program of the year. The largest group of it, perhaps, was devoted to the Eroica sonata of MacDowell, and here the interpretative zeal of the young artist gained its most gratifying results. She plays strongly, solidly and her phrases have a ring and color to them never dull or puny, seldom faulty.

NEW YORK AMERICAN:

Place aux dames! Frances Nash, at Town Hall, was the first of the procession I am slated to hear . . . listened to one of our very best young American pianists. This talented little lady has improved wonderfully since my previous acquaintance with her work, chiefly in perfecting her technique and in the acquirement of repose and breadth of style. She played MacDowell's big "Eroica" sonata in a big way, with vital physical attack, voluminous tone, and convincing cerebral grasp.

NEW YORK TELEGRAM:

Frances Nash, a young and enthusiastic pianist, who appears here every season, was heard yesterday afternoon. She is a good technician. She plays with an earnestness that commands attention, and she has enough fancy and poetry to move the more sentimental among her listeners.

NEW YORK TELEGRAPH:

Frances Nash has not only capable technique, but a freshness and daring which give the effect of bright color. The extreme youth of the performer could be discovered but this was more than made up for by the vigor and imagination of her performance.

EVENING WORLD:

Frances Nash played with a nice display of temperament and finish.

NEW YORK HERALD:

Frances Nash's commendable technique and good tone were shown in a prelude and fugue by Bach and other numbers. . . . displayed admirable appreciation of the composer's intent.

Chickering Piano

Concert Direction of

EVELYN HOPPER

AEOLIAN HALL

NEW YORK CITY

Mrs. Lawrence Townsend Enters Lists of Impresarios in Washington, D. C.

WASHINGTON, Dec. 13.—Mrs. Lawrence Townsend, who is well known in the official and social life of Washington, has announced a series of five Monday morning musicales to be given in the Hotel Hamilton ballroom, beginning on Jan. 7.

Mrs. Townsend's appearance as an impresario has excited keen interest. She has always interested herself in the promotion of music, both at her home in Washington and at the American embassies in Austria, Portugal and Belgium when her husband was American minister to those countries. She has been associated with many important musical activities here and abroad, including a concert she arranged in conjunction with Mrs. Larz Anderson, presenting Maggie Teyte, Oscar Seagle and Ruth Townsend; a benefit for France with Mme. Calvé as the chief artist; and the benefit for Italy, during the war, with Enrico Caruso, Frances Alda, and Giuseppe de Luca on one program.

At the Paris Conservatoire, Mrs. Townsend studied piano, harmony and counterpoint with Guilmant and Tindelli, and she has been a pupil in vocal study of Sbriglia, Mme. Marchesi, Jean de Reszké and others. She has composed a good deal, and a Berceuse written by her has been included in his programs by Kreisler.

Jacques Thibaud, violinist, and Wanda Landowska, harpsichordist, will be the artists in the first recital. Carl Flesch, violinist, and Suzanne Keener, soprano



Mrs. Lawrence Townsend

of the Metropolitan Opera, will appear at the second; Georges Enesco, violinist, will, at the third play a number of his own compositions, and Helena Marsh, contralto, will sing; Jean Gerardy, 'cellist, will give the fourth program with John Barclay, baritone, and at the final concert, Dusolina Giannini, soprano, and Felix Salmond, 'cellist, will appear.

DOROTHY DEMUTH WATSON.

Women's Philharmonic of New York Celebrates Its Silver Anniversary

THE Women's Philharmonic Society of New York held its Silver Anniversary meeting at the Hotel Pennsylvania on the afternoon of Dec. 12, Mme. Leila Hearne Cannes, president, taking the chair. The program was made up of a number of interesting addresses, interspersed with musical numbers.

Beginning the afternoon, Mrs. Thomas Slack, president of the City Federation, delivered a short talk, following which Vincent Allotta, violinist, played a group of solos. The second speaker was Mrs. Theodore Martin Harvey, who gave an interesting talk on the necessity for the betterment of American music and especially the texts of songs. Virginia Van Riper followed with a group of three songs by Fourdrain, Jessy Pease and Mana Zucca.

Baroness Katherine Evans von Klenner then gave a short address on educating the American public in the appreciation of opera and the desirability of bringing opera within the reach of everyone. Mrs. Florence Foster Jenkins, president of the Verdi Club, spoke, and Frederick W. Riesberg gave some interesting musical reminiscences. Lily Berg, an original member of the Society, was called upon to speak, and described the beginnings of the Society with a group of ten members in a studio in Carnegie Hall in the era when any organization of women was not only considered an impossibility, but any attempt at such was looked upon with distrust.

Other soloists were Curtis Burnley, who gave two delightful character sketches; Georgia MacMullen, soprano, who sang the "Norwegian Echo Song" and the Waltz from "Romeo and Juliet," and Hubert Linscott, baritone, who was heard in three Negro spirituals, accompanied by James Charnley.

Mrs. Melusina Fay Pierce is founder of the Society, Amy Fay, one of the

original members, its honorary president; Mrs. Kate J. Roberts, vice-president. The following members of the Society comprised the reception committee for the afternoon:

Mrs. Schuyler Hamilton Wilber, chairman; Mrs. David Graham, Mrs. Lillian Croxton, Mrs. James G. Blaine, Mrs. William Farrell, Jane Cathcart, Helen Heineman, Mrs. Van Wicklyn Bergen, Mrs. Mabel Robeson, Mrs. William Winter, Shirley Friedman, Mrs. William H. Winne, Mrs. Henry Walker, Mrs. Grace Hartley, Esther Stoll, Alice Ranke, Mrs. Ethel Saurbrun, Hattie Sternfelt, Mrs. Ada Heineman, Emilie Pieczonka and Mrs. Anna Morrow.

Paderewski to Play with Orchestra

Ignace Paderewski will appear as pianist and composer in the pair of concerts by the New York Symphony on Dec. 27 and 28. The Symphony, under Walter Damrosch, will play the pianist's Symphony in B Minor, and Mr. Paderewski will play his own Concerto in A Minor.

The New York String Quartet is now on its way East after a successful tour of the Pacific Coast and Northwest. It will play at the Buffalo Athletic Club on Dec. 29, and will give its second New York recital in Aeolian Hall on Jan. 10.

Devora Nadworney, contralto, will give a joint recital with Armand Tokatyan, tenor of the Metropolitan, at the Rubinstein Club of New York on Jan. 8, and will sing with the Banks Glee Club in Carnegie Hall on Jan. 9. Miss Nadworney was heard recently in a successful concert in Bayonne, N. J.

Ethyl Hayden, soprano, has added to her repertoire "It Was a Lover and His Lass," a setting dedicated to her by Edward C. Harris.

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CHARLES HACKETT

With Chicago Opera Co.



Hackett a Greater Romeo Than the Lamented Muratore

By Glenn Dillard Gunn

Charles Hackett made his first appearance with the Civic Opera in last night's performance of "Romeo and Juliet," achieving a sensation.

The public shouted its approval, interrupted the performance with applause whenever he gave them opportunity and called him before the curtain so many times that this reporter quite lost count.

It is with a certain trepidation that one calls attention to the fact that the principals in this flawless and spirited representation of Gounod's neglected opera are both Americans. It is difficult to convince the public that Americans can be great singers, and it is, of course, the rankest artistic heresy to proclaim Mr. Hackett a greater Romeo than the lamented Mr. Muratore.

But that is the fact. His voice is youthful, virile, free, flexible, magnetic, full of beauty and of power, his figure slim and muscular, his presence commanding. He is, in short, an ideal Romeo.

Also, rare achievement among his tribe, he is a tenor who can sing softly and whose pianissimo floats out to the farthest confines of the theater with all its beauty of quality and all its soft sonority perfectly sustained. Perhaps, after all, Mr. Hackett is not an American. There are many Italians in Boston, where he comes from.—*Chicago Herald-Examiner*, November 23, 1923.



© Fernand de Gueldre.

AS ROMEO

Hackett in Role of Romeo Scores Debut Success

By Karleton Hackett

Charles Hackett made a distinct success at his debut last evening. He chose (or was it chosen for him?) one of the most taxing roles in the repertoire, that of Romeo in the Gounod opera, but he demonstrated that he had not overestimated his powers. There was the grace and vigor of youth in his voice and in his figure and the people liked him.

It is not as yet a fully rounded performance. In certain phrases he has not found quite the mode of utterance to send out the meaning, but every time save only once he scored heavily in the big moments. The duet in the first act was a bit colorless, sung with good tone, but not with the grace demanded. The aria in the second act was finely given. There was appreciation for the text expressed with a warmth in the tone that carried conviction. The softer tones were lovely in quality and under such control that all difficulties were smoothed away.

Since he sang this role for the first time at Ravinia a couple of seasons ago his voice has broadened in notable fashion. The tone has become richer and with a deeper note in it. The range he always had, and all through the evening he gave the grateful sense that he could take all the high tones with ease.

Only in the duel scene did he lose his sense of proportion. In his desire for dramatic utterance he fell into an explosive style in which the vocal balance was for the moment disturbed, so that the tone lost its resonance. This scene needs more working over to bring out the effect. But he came right back in the chamber scene with his voice in excellent trim for the duet. There was the lover's tenderness in the tone. The final scene he gave with a note of deeper feeling than anything we have ever heard from him before, and his voice was fresh and entirely at his command.

His playing of the role had poetry and force. Not for nothing has he sung the role this last year in Paris. On the stage of the opera there the artist gains routine in dramatic action. You can always tell the one who has passed successfully through that ordeal.

The audience gave him a great demonstration of good will.—*Chicago Evening Post*, November 23, 1923.

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PLAN SUPERVISORS' COURSE

University Project Outlined to Missouri Teachers by Dean Quarles

ST. LOUIS, Dec. 15.—The State University at Columbia, Mo., has under advisement the establishment of a four-year normal music course for supervisors, it was learned from an address delivered by Dean J. L. Quarles before the sixty-first annual meeting of the Missouri school teachers last week. Another innovation will be a State-wide contest for girls' and boys' glee clubs, mixed choruses and orchestras simultaneously with the interscholastic track meet held annually by the university.

As a part of the convention the Department of Music held sessions on Thursday and Friday afternoons at Soldan High School. The meetings were in charge of Mabel Glenn, supervisor of public school music in Kansas City. The principal subject of discussion at this meeting was high school credits and their standardization. Many interesting facts and suggestions were brought to light through talks by Sarah White of St. Joseph, Eugene M. Hahnel of St. Louis, H. Seitz of Kansas City and Dean Quarles. Other talks were "Appreciation of Appreciation" by Frances Elliott Clark and Edward Arthur Johnstone. Eugene M. Hahnel, director of school music here, was elected chairman of the section for the coming year and Miss White, secretary. HERBERT W. COST.

Edwin Hughes Booked for Recitals

Recent bookings for Edwin Hughes include a recital in Danville, Va., on Jan. 10 and an appearance at the next National American Music Festival in Buffalo, N. Y. Mr. Hughes will give a concert in Washington, D. C., on the evening of Jan. 7.

Albert Spalding, violinist, will give a joint recital with Olga Samaroff on New Year's Day in Bethlehem, Pa., and will play with the New York Symphony on Jan. 3 and 4. A tour of the Middle West will follow.

National Conservatory of Music Is Great Need, Says Kenneth M. Bradley

COMMERCIALISM is one of the great faults in American musical life, leading the pupil to think of his art largely in terms of money. This is the conclusion of one of the leading music school executives of the Middle West, Kenneth M. Bradley, president of Bush Conservatory, Chicago. During a recent visit to the East, Mr. Bradley outlined his ideals of a great school which should provide instruction free to the talented.

"A National Conservatory with free tuition for qualified pupils is the great need in America," said Mr. Bradley, "for two principal reasons: first, to free really gifted young musicians from the worries incidental to supporting themselves while studying, and secondly to provide a standard in education for the smaller schools throughout the country. Impartial advice from instructors is to be expected only where their fee is independent of the pupil's payment."

"One cannot blame the young student for inquiring at every step 'Is this study going to prepare me to earn money?' A school should be organized for the benefit of the student, not the administration."

"Sometimes, too, executives lack the courage to tell the truth to pupils who are clearly lacking in talent. One might as well be candid in stating that egotism prompts many students to think of any chance eccentricity they may possess as 'individuality.' Real talent, however, is its own motive power, and those who possess it cannot be discouraged by any means."

An Educational Experiment

A number of educational problems have been worked out in recent years at Bush Conservatory. The work of the Master School of the institution is particularly interesting.

"The instruction in the Master School is free, owing to the support of a generous music patron," says Mr. Bradley. "But the school could not maintain itself without the administrative cooperation of the other departments. Here we aim to give absolutely impartial consideration to students. They are only recommended for the two years' instruction if they have completed our four-year 'academic course' or its equivalent. In the latter the greatest possible breadth of musical culture is the ideal. The Master School is strictly reserved for students who show qualifications for public work on a large scale. A parallel post-graduate course is given which is particularly adapted to the needs of those who contemplate teaching."

The orchestra school, under the direction of Richard Czerwonky, is an especial feature of the Conservatory. After the first year of elementary work all pupils are given ensemble training in string orchestras. There are two junior orchestras; also a senior orchestra, which gives some six concerts each season.

The Conservatory has shown a notable growth in the twenty years of its existence. The enrollment now includes about 2500 pupils. Many pupils of the Chicago grade schools take their music courses here for academic credit. Two winter semesters of twenty weeks each and a summer term are held. The summer courses include one of six weeks' duration in public school music. The faculty of the Conservatory includes the following well-known teachers: Piano, Jan Chiapusso, Julie Rivé-King, Ella Spravka, Edgar Nelson and John Blackmore; voice, Boza Oumiroff, Charles W. Clark, Mae Graves-Atkins, Herbert Miller and Justine Wegener; violin, Richard Czerwonky, Bruno Esbjörn and Roland Leach; composition and theory, Edgar A. Brazelton and Grace Walter. R. M. K.

Ernst Dohnanyi will arrive in this country early in January for a tour which will open in Providence. His first New York concert will be in Carnegie Hall on Jan. 12.

TORONTO HEARS SYMPHONY

Frieda Hempel and Edward Johnson Appear in Recitals

TORONTO, Dec. 17.—The New Symphony gave its sixth twilight concert at Massey Hall on Dec. 10 before a fair-sized audience. The "Symphonie Pathétique" of Tchaikovsky and the Max Bruch Concerto in G Minor, with Frank Blachford as soloist, were artistically played under the bâton of Mr. von Kunits, and aroused decided enthusiasm. Frieda Hempel appeared at Massey Hall on Dec. 10 in a Jenny Lind recital, and was greeted with marked favor. Coenraad V. Bos was accompanist, and Louis E. Fritze, flautist, was assisting artist.

Edward Johnson, tenor, was warmly welcomed at Massey Hall on Dec. 6, when he sang two operatic arias, a group of modern English songs, and other numbers. W. J. BRYANS.

Ellen Ballon to Play in New York

Ellen Ballon, pianist, will give a New York recital in Aeolian Hall on the evening of Jan. 3. Her program will include Beethoven's Sonata, Op. 110; Busoni's transcription of Bach's Chaconne, a Chopin group, three numbers by Alberto Jonás, "Puck" by Isidore Philipp, a Liszt Tarantella and Emil von Sauer's Concert Etude, which will have its first American hearing on this occasion.

Schelling Prepares Children's Programs

Ernest Schelling, composer-pianist, who returned last week from Europe, has begun the preparation of the programs for the series of children's concerts, in which he will lead the New York Philharmonic under the auspices of the American Orchestral Association. He will make his first appearance in New York as a conductor just twelve days after his first recital in Carnegie Hall, on Jan. 14. He will also be heard next month in recitals in Boston and Philadelphia.

Felix Salmond, 'cellist, and Ernest Hutcheson, pianist, will give a sonata recital in Aeolian Hall, New York, on the afternoon of Dec. 29.

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N. Y. Times:

"Brahms and Schumann were the two composers chosen by Carl Friedberg for his program at Aeolian Hall last night, and he justified his choice by showing himself to be a pianist who possesses the right qualities for the interpretation of these masters. He gave a selection of their large works, beginning with three out of the four of Brahms' set of ballads (Opus 10), with the scherzo in E flat minor, placing Schumann's 'Kreisleriana' and the Toccata in C in the middle and returning to Brahms at the end in order to play the whole of the variations on a theme by Paganini.

"This was a big scheme, and he carried it through triumphantly. . . . the first quality one enjoys in Mr. Friedberg's playing is a forthright directness in which every phrase is clean cut.

"One felt from the first, and never lost the conviction, that Mr. Friedberg is a pianist who understands what he is talking about when he talks Brahms and Schumann. His Brahms was particularly delightful. Notable instances were the two trios of the scherzo in E flat minor. Paganini variations are the most exhaustive set which Brahms ever wrote. Mr. Friedberg made them entrancing from first to last, not only delighting in the contrasts of moods but, as it were, threading them together so as to show how they build up a huge architectonic design."

N. Y. World:

"Schumann wrote much more interesting music than the 'Kreisleriana,' but Mr. Friedberg made something very vital of them with his musicianship, depth of feeling and clarity and a beauty of tone. A fine sense of style characterized his playing, with subtle and beautifully chiseled phrasing that his admirable sense of structure kept always in its proportion. His audience, which included many distinguished musicians, was deeply appreciative."

N. Y. Tribune:

" . . . Mr. Friedberg repeated the impression he had made with the Friends of Music that he is a first-class pianist with well balanced technical skill and expressive capacity.

"One feature was his impetuous energy to loud passages, sudden crescendos and emphasized climaxes. It was energy with a purpose, and appropriately used, while lighter passages were handled with dextrous delicacy.

" . . . Mr. Friedberg was called on for four encores."

N. Y. Herald:

"Mr. Friedberg's recital was interesting from several points of view. In his more serene moods there was an infusion of poetical insight admirably portrayed. . . . There were musical moments of compelling authority, played with a

wealth of energy and musical insight. There was much enthusiasm manifested by the audience."

Sun and Globe:

" . . . Before the evening closed it looked as if every pianist of note had come in to listen and learn. Mr. Friedberg played for their instruction and delight a program wholly of Brahms and Schumann.

" . . . For it must seem to those who recall this artist's former appearances here that he has grown to a musical stature he did not have before. To the poetry and brightness that were always his to phrase he adds a grandiloquence that raises his musicianship to the state of the SUPERB."

Evening Mail:

"Mr. Friedberg played only Brahms and Schumann. . . . His playing was a singularly fine and engrossing example of how Brahms can be played but seldom is.

"Even in the days of Arthur Lourie, much of the piano music of Brahms continues to elude pianists. Mr. Friedberg's performance was that of a man who has approached these works with a special sympathy and explored their secrets in the light of his mind and of his heart. It was the sensitive, poetic playing of a pianist of brains and of adequate technique.

" . . . Mr. Friedberg was no less successful with the Schumann 'Kreisleriana' and Toccata opus 7. . . . The variety and fineness of his treatment diminished the monotony from which the 'Kreisleriana' as a whole suffers, and his controlled brilliance in the Toccata was a delight.

"He concluded his program with the 'Paganini' variations of Brahms."

Brooklyn Standard Union:

"A program representative of the finest flowerings in piano literature was played by Carl Friedberg last night. Rarely has a recital attracted an audience so entirely composed of prominent personalities of the professional music world, numbering eminent pianists and teachers of rank. Mr. Friedberg naturally makes appeal to such an ultra class of musicians by reason of his foremost standing as concertist. . . . last night's re-appearance was an event outside the usual, and a just welcome to an artist of his distinction.

"But two composers figured on the programme, Brahms and Schumann.

" . . . Here was an unsurpassable presentation of a superb composition. Of Mr. Friedberg's qualities, purest legato shines conspicuously as foundation of a technique reaching elusive variety, and in which exquisite pedaling is prominent. Under Friedberg the piano is no longer a thing of wood and metal, but yields the colors and

forms of the painter's palette, also a 'bel canto' of almost human utterance."

N. Y. Times:

" . . . Nor is Mendelssohn's concerto among the surviving items of the composer's work, even when played so spiritedly and so conscientiously as it was by Carl Friedberg. . . . Such playing furnishes up for the moment a kind of superficial brilliancy that this concerto once had."

N. Y. Herald:

" . . . Mr. Friedberg displayed his art in Mendelssohn's C minor concerto. It is long since any pianist has played this cheerful and ingenious composition. . . . He threw immense vigor into his octave passages and effected clear contrast by interposing between the rippling scale episodes and the audience an exquisitely wrought veil of technical mist. In the whole performance, too, there was an austere continence of tone, which doubtless was meant to disguise the effeminate sweetness of Mendelssohn in a garb of manly strength and dignity."

N. Y. Tribune:

" . . . Carl Friedberg played Mendelssohn's infrequently heard G minor piano concerto, opening it with a most sonorous fortissimo, an impetuous emphasis. . . . Throughout Mr. Friedberg showed a thorough mastery of technic."

N. Y. American:

Mr. Friedberg has with reason been called the 'poet pianist,' and his performance of Mendelssohn's honeyed composition was profusely sprinkled with effects well calculated to reveal its charm and appeal."

Evening Telegram:

" . . . Friedberg is an extremely interesting pianist, especially when playing with orchestra, and he made this old music a thing of beauty."

Evening World:

" . . . It might be construed, for instance, as perversity or even bad manners to lament that the powers of so great an artist as Carl Friedberg should have been put to no better use than to give a momentary breath of life to Mendelssohn's G minor concerto.

" . . . He played it superbly."

Brooklyn Eagle:

"The appearance of Carl Friedberg was quite an event, and his playing was the high spot of the afternoon. To his performance of the Mendelssohn concerto in G minor he brought the devotion and sincerity of a great artist. . . . The lovely second movement was played with a refinement of style and a regard for the melodic outline which has rarely been equaled in our concert halls."

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McCormack Chooses Scene of American Début for His Next New York Recital

(Portrait on front page)

JOHN McCORMACK, when he gives his next New York recital on Sunday afternoon, Dec. 30, will return to the scene of his American début—the Manhattan Opera House. Fourteen years ago, on Nov. 10, 1909, when he was in his twenty-fifth year, Mr. McCormack made his first appearance in the United States at this opera house as *Alfredo* in "Traviata," when Luisa Tetrazzini and Mario Sammarco were in the same cast, and Oscar Anselmi conducted the performance.

Naturally the tenor retains many pleasant recollections of those early days on Thirty-fourth Street, and is looking forward with keen delight to singing there again. To mark the occasion, he

will include "Home, Sweet Home" in his program.

Chief Magistrate William McAdoo, who occupied a box at Mr. McCormack's American début, will be in the same box on Dec. 30. He will have a number of prominent public officials as his guests. Judge McAdoo was at that time Police Commissioner. He is trying to get in touch with as many of the "first nighters" as possible, with a view of organizing an informal welcome home party.

Springfield, Mass., Hears Sonata Recital by Myra Hess and Tertis

SPRINGFIELD, MASS., Dec. 15.—Myra Hess, pianist, and Lionel Tertis, viola player, gave an artistic sonata recital recently in Chapin Auditorium before the students of Mount Holyoke College. The sonatas played were Brahms' in F Minor, Arnold Bax's in G and the

Martini-Samuel Endicott in D, and the audience showed great enthusiasm, especially for the Bax work. The recital was given through the generosity of Mrs. F. S. Coolidge of Pittsfield.

JULIAN SEAMAN.

Johnstown and Gloversville Musicians Form Orchestra

GLOVERSVILLE, N. Y., Dec. 17.—The new Glove Cities Community Orchestra of sixty pieces, conducted by Richard Teute, made its first public appearance at a concert on Dec. 10 at the Fremont Street M. E. Church in Gloversville. Rosa M. Frank, soprano, and Mr. Teute, violinist, were the soloists. The organization is made up of musicians from Johnstown and Gloversville and a series of concerts will be given throughout the winter in both cities.

May Peterson, soprano of the Metropolitan Opera Company, recently appeared with much success in a recital in Ripon, Wis.

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OLGA

STEEB

Piano Recital, Aeolian Hall, New York, December 6th

TIMES

She played Beethoven's Thirty-Two Variations in C Minor with fine feeling for contrast, delightful fluency and careful shaping of phrase. The pianist attained power in the proper passages and in others played with an even rippling tone. The audience expressed much enjoyment and recalled the musician many times.

HERALD

Miss Steeb has indisputable merits. For one thing, she does not require the maker of a piano to regulate the action to the last degree of lightness. She has immense muscular force and she can play on a piano with an action which allows the best tonal qualities of the instrument to be disclosed. Some other pianists might take a lesson from her in this matter. Excessive brilliancy is one of the defects of piano playing and mellowness of tone unobtainable by most players when the action is too light.

AMERICAN

Miss Steeb played with technical fluency and with commendable musicianship. Her Brahms Rhapsodies had spirit, color and energy guided by taste. She played Beethoven's Thirty-Two Variations with assurance and facility. Portions demanding fleet and tireless fingers were delivered with accuracy and brilliance, fine fervor and effect.

TRIBUNE

Miss Steeb proved a capable artist, with ample technical skill and finish. There was often an impetuous and effective vigor in her performance.

EVENING WORLD

Her playing has its charming qualities. She is a very interesting player, who has good taste and a deep appreciation of music.

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MAY TO OCTOBER 1923



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Concert with Chicago Symphony Orchestra.

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LOHENGRIN

Chicago News

If there is a more beautiful operatic figure on the stage than that of Morgan Kingston as Lohengrin we do not know where to place it. In face and figure he is absolutely ideal. There is power, poise and strength in his look and in his poise without being in the least anything of heaviness. His facial expression is perfect, but better than all else he sings the part like a Demi God.

CARMEN

Chicago Herald

Morgan Kingston was in excellent voice, singing with passion and feeling, and showing keen intelligence and musical gifts.

TROVATORE

Chicago Tribune

Morgan Kingston as Manrico had another of his exceptionally good nights and flung out his music manfully and with great fervor.

AIDA

Chicago Journal

An outstanding figure of last night's cast was Morgan Kingston as Rhadames. He makes an heroic figure and the many big arias which are given to him, were sung last night with a splendor of voice that was thrilling. His Celeste Aida brought a storm of applause.

AIDA

Los Angeles Evening Herald

Morgan Kingston as the warrior Rhadames delivered the greatest aria of the score with winning quality and splendid fervor, really setting the temperament for all that was to follow. He took his high B's with power and filled the wide space with amplitude of beautiful tone.

PAGLIACCI

Chicago Evening American

Morgan Kingston as Canio did some wonderfully fine singing and was tumultuously applauded.

L'AMORE DEI TRE RE

Chicago Evening American

Morgan Kingston, a commanding figure as the lover-king, was in excellent voice, and his mezza-voce was noticeably lovely.

L'AMORE DEI TRE RE

The Evanston News

Morgan Kingston as Avilo compelled rather more admiration than the part seems to call for, driving great floods of tone high over dissonant masses of brass or wooing softly as though he had the right to Manfredo's wife. Few movements he makes but they all count.

ZAZA

Chicago Daily News

The part of Dufresne was in the very capable hands of Morgan Kingston. He has been seen and heard in this role before and he played it again with admirable talent. He also sang his music with his accustomed artistic style and manner.

FEDORA

Evanston News Index

Morgan Kingston, wise in stagecraft, was in top form and sang the complicated emotions of Count Loris with brilliant ease. God gave him voice, stature and intelligence. To this he has added the stern discipline of hard study. No wonder then, that his work is that of a master.

FEDORA

Chicago Evening Post

Morgan Kingston as Count Loris, displayed the mettle that is in him, and in the concluding duet with Fedora both singers rose above themselves and the act ended in a climax of virtuosity which resulted in repeated curtain calls.

LA NAVARRAISE

Chicago Tribune

Morgan Kingston as Araquil was a fine collaborator. His vigorous tenor, strongly intoned and virile in quality, was heard to great advantage and his character reading was well thought out.

CAVALLERIA

Chicago American

As Turiddu, Morgan Kingston was in fine fettle, singing the Addio with great effect.

IN CONCERT WITH CHICAGO SYMPHONY

Chicago Herald Examiner

Opera Tenor Demonstrates His Brilliance as Singer of Difficult Wagnerian Songs

Morgan Kingston, tenor, made his first concert appearance of the season at Ravinia last night, adding a brilliant touch to the evening's program with his interpretation of the Siegmund Love Song from Die Walkure. This artist demonstrated that he is just as able to hold a concert audience as he is one whose principle interest is in opera. Good Wagnerian singers are scarce in this country, but Mr. Kingston is entitled to high rank in this field of operatic endeavor. Last night he sang with tonal beauty and at the same time lost none of the dramatic qualities which enter into those powerful arias. His auditors sat almost spellbound, and at the conclusion of each number the applause gave complete evidence of the success scored by the artist.

LONDON RECITAL, ENGLAND

The Mail

Morgan Kingston charmed us with his truly beautiful voice and exquisite singing.

LONDON RECITAL, ENGLAND

Daily News

A Great Singer

Morgan Kingston showed an operatic voice of the first order and sang most beautifully, his diction being exceptionally excellent.

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 - d—Two Roses
 - e—Ah Love But a Day
- 2—Piano
 - a—Mazurka
 - b—Nocturne
- 3—Waltz Song—Moonlight-Starlight
- 4—Piano
 - a—Berceuse
 - b—Scene de Ballet
- 5—Songs in Costume
 - a—Minuet La Phyllis
 - b—Come Out in the Sweet Spring Night
- 6—Song Cycle—Song of the Seasons
 - a—Spring
 - b—Summer
 - c—Autumn
 - d—Winter

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**Prize-Winning Christmas Cantatas
Sung for First Time in Philadelphia**

Rosenthal and Paderewski Give Recitals—Siloti Plays with
Stokowski Forces—Vocalists and Instrumentalists Crowd
Pre-Holiday Calendar

By W. R. MURPHY

PHILADELPHIA, Dec. 16.—The Strawbridge & Clothier Chorus Prizes for two cantatas suitable for Christmas performance by this organization have been awarded to Frederick Candlyn of Albany, N. Y., for his "Light of the World" and to Harvey B. Gaul of Pittsburgh, Pa., for "Babe of Bethlehem." The first performance of the prize works was given by the chorus, under the leadership of the composers, after a reception given to the prize-winners last Tuesday evening.

"The Light of the World" uses the brass and woodwinds extensively, and has parts for solo soprano and contralto.

Mr. Gaul's work is dramatic in character and has solo parts for soprano, contralto, tenor, baritone and bass. Both composers have used old English carols in their works. The cantatas are being given on alternate days during the holiday season under the leadership of Herbert Tily, conductor of the chorus and general manager of the store.

Assisting the chorus in the holiday concerts are Elsa Lyons Cook, soprano; Marguerite Barr, contralto; Ednyfed Lewis, tenor; Harold Simms, baritone; John Vandersloot, bass, and William S. Thunder, accompanist. The judges in the competition were Nicola Montani, N. Lindsay Norden, Dr. W. S. Fry and Dr. Tily.

Moriz Rosenthal, pianist, was heard in this city for the first time after an absence of years in a joint program with Elizabeth Bonner, contralto, at the Monday Morning Musicales last week. Mr. Rosenthal played superbly in a Chopin group and included in the program his own "Humoresque" on Strauss Themes. He was accorded a stirring reception. Miss Bonner sang an aria by Rossi and songs with excellent effect.

The Philadelphia Orchestra gave the third of its series of special Monday evening concerts designed to take care of the increasing demand for seats from non-subscribers to the regular double series. Alexander Siloti repeated his performance of the Beethoven Concerto which he had played Friday afternoon and Saturday evening, and the repetition seemed to have added power and quality. Mr. Stokowski's poignant interpretation of the "Pathétique" Symphony won tumultuous applause.

Paderewski gave his Philadelphia recital on Dec. 3 in the Academy, and hundreds had to be turned away. His own Variations and Fugue opened a program which revealed the pianist's art in its most polished phases, technically, intellectually and spiritually. He is still both the giant and the poet of the piano. The main numbers were the Liszt B Minor Sonata and the Beethoven E Flat Minor. A characteristic Chopin group included the B Flat Minor Scherzo, the F Minor Ballade and the D Flat Nocturne.

Dr. S. H. Lipschutz, baritone, gave a home-coming recital after a number of years' absence. His revelation of his matured resources in his program at Witherspoon Hall on Dec. 3 disclosed a genuine artist.

Two soloists were heard at the second program of the Philharmonic Society tonight, in the Academy of Music. Mieczyslaw Münz, pianist, played Rachmaninoff's Second Concerto brilliantly, with the orchestra under Josef Paster-nack. Marian Anderson, Negro contralto, sang an aria from "Favorita" and a group of spirituals successfully. The orchestra included Cherubini's "Anacreon" Overture in its program.

The Rich-Kindler Quartet was heard at the meeting of the Chamber Music Association this afternoon. A novelty on the program was the Handel-Halvorsen Passacaglia for violin and cello, in which Mr. Kindler gave some fine playing. The organization, made up of Thaddeus Rich, concertmaster and assistant conductor of the Philadelphia Orchestra; Harry Aleinikoff, second violin; Romain Verney, viola, and Mr. Kindler, cello, also gave Mozart's Quartet in E Flat and that by Schumann in A Minor.

Mr. and Mrs. Thurlow Lieurance gave songs and other numbers based on American Indian themes at the Christmas festival program of the Philadelphia Music Club, at the Bellevue-Stratford last Tuesday afternoon.

Jean Rogister, professor in the Conservatory of Liège, who is spending a sabbatical year in the United States and who is at present playing viola in the Philadelphia Orchestra, gave a program of his compositions in Houston Hall of the University of Pennsylvania, including a "Lament" for four cellos.

Martin Lisan, the talented young

Philadelphia pianist, was heard in annual recital in Witherspoon Hall, winning much applause from an audience in which there were many pianists.

The Plays and Players Club gave its first musicale of the season in the clubhouse on Dec. 2. The participants in a very diversified program were Marie Langston List, soprano; Lewish J. Howell, baritone; Arthur Hice, pianist, and Max Seenofsky, violinist.

Mina Dolores, soprano, gave the program at the annual fall meeting of the Art Alliance in the Music Room of the club. Her lovely voice was heard to advantage in an admirable program.

The opening week of the handsome Fox Theater introduced Erno Rapee as a conductor to Philadelphians. Mr. Rapee, who is also general manager of the house, has assembled an orchestra of sixty, which plays with cohesion and efficiency.

The Juniors of the Matinée Musical Club entertained the juniors of the other local music organizations in the New Century Club. Ruth Kemper, a charming young violinist of genuine ability, was the guest artist. Eleanor Fawcett was the accompanist and assisting artists were Rhea Davis, pianist, and Thelma Melrose Davies, contralto.

The Boyle-Gittelson-Penha Trio—Michel Penha, cellist; Frank Gittelson, violinist, and George Boyle, pianist—played for the Chamber Music Association on Dec. 2.

Mildred Bryars Engaged for Festivals

Several important festival engagements for Mildred Bryars, contralto, have been booked by her manager, Walter Anderson. She will appear in a performance of Beethoven's Ninth Symphony in Oberlin, Ohio, on April 22, with the Cleveland Orchestra under the baton of Nikolai Sokoloff, and in two performances of the same work in Cleveland on April 24 and 26. She will fulfill a recital engagement in Radford, Va., on April 28, and will be heard at the Jackson, Miss., Festival on May 1 and 2. On May 8 and 9, Miss Bryars will sing at the Spartanburg Festival, F. W. Wodell, conductor.

Cecil Arden Sings "Carmen's Dream"

Cecil Arden, mezzo-soprano of the Metropolitan, numbers among her important concert engagements this season a recital in Reading, Pa., on Dec. 3 and in Charleston, W. Va., under the auspices of the D. A. R., on Dec. 8. Miss Arden was splendidly received on each occasion by both audiences and press, who pronounced her recitals among the most successful of the season. In Charleston she sang for the first time Buzzi-Peccia's "Carmen's Dream," which was written especially for her and which she sings in costume. She was accompanied on each occasion by Ola Gullledge.

"Displayed a versatility that puts the final stamp of perfection upon her artistry." Herman Devries in Chicago American, Dec. 8, 1923

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Contralto
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—Herman Devries,
Chicago American, Dec. 8, 1923.

"... Kathryn Meisle did some particularly fine singing as the 'Shepherd Boy.'"

—Paul R. Martin,
Chicago Journal of Commerce, Dec. 8, 1923.

"... Meisle's fine contralto was again admired and she shared in the enthusiasm of the evening."

—Chicago Herald-Examiner, Dec. 8, 1923.



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Roma 16 Novembre 1923.

Il Primo Aiutante di Campo Generale

Anteo Stini

Alto



Lauri-Volpi in uniform of captain with his decoration for distinguished service at front during the war. He was the first lyric artist received privately by King Vittorio Emanuele II.

SNAPSHOT OF MAJ. DE LUCA and CAPT. LAURI-VOLPI LEAVING THE QUIRINAL



The king, before saying farewell, remarked: "Please convey, through the press, my greetings to the good Italian residents of North America. Among them I am pleased to remember Commendatore Giulio Gatti-Casazza, who, with his intelligence, has made the Metropolitan Opera House the greatest institution of its kind in the world."

General Diaz presented a souvenir photograph to the tenor, inscribed as follows: "A Giacomo Lauri-Volpi, che onorando l'arte italiana, conserva cuore, fede ed energia di combattente per la grandezza della patria—Roma, Nov. 1923." (To Giacomo Lauri-Volpi, who, honoring Italian art, preserves the heart, faith and energy of the combatant for the grandeur of the fatherland.

Lauri-Volpi will sing at Royal Palace next season.

LAURI-VOLPI TRIUMPHS AT "RAVINIA"

"Faust"

This Faust was probably the most youthful and also the most ardent ever seen at Ravinia. Ringing high notes were poured out; his love making was energetic and his fighting left little to be desired. Mr. Lauri-Volpi's voice has plenty of good material.—*Chicago Sunday Tribune*.

"Andrea Chenier"

Giacomo Lauri-Volpi at Ravinia last night, repeated his spectacular success in Giordano's opera "Andrea Chenier." His singing of the title role was something extraordinary. He had voice of flame, imbued with passion and ardor that roused his audience to a high pitch of enthusiasm.

The brilliant young tenor made the role of Andrea Chenier preeminently his own, and established his right to rank with the greatest of dramatic tenors.—*Chicago Herald and Examiner*.

Clever casting placed Lauri-Volpi in the role of Chenier, which requires a dramatic tenor with the quality, that, for lack of a better word, is called "fire."—*Charles Collins*.

"Cavalleria Rusticana"

Lauri-Volpi Excellent

I do not recall ever having heard a better "Turridu" than Lauri-Volpi. The name Lauri-Volpi will be a household word some day. — *Chicago Evening American*.

"La Tosca"

Lauri-Volpi, heard for the first time here as Cavaradossi, is indeed a remarkable young singer. His voice last night rang out in trumpet like tones, that were liquid gold. He flung out high E's and C's as though they were child's play. He is an intelligent stage personality.—*Chicago Evening American*.

"Butterfly"

Giacomo Lauri-Volpi has no weak spots. The medium and lower registers are as full and expressive as the upper notes are ringing and vibrant. He has vitality, range and endurance.—*Chicago Evening American*.

Florence Easton and Giacomo Lauri-Volpi lifted the fine love duet at the end of the first act into heights of vocal splendor such as Ravinia has seldom heard, and by that token Ravinia's best is as good as the best in the great opera houses of the winter season.—*Chicago Tribune*.

"La Boheme"

Giacomo Lauri-Volpi made his Ravinia debut as Rodolfo, and at once demonstrated that he has a tenor voice of the true Latin timbre. He had a straightforward way about him that was agreeable, and he went to the upper tones with certainty . . . from his first appearance it would seem that he ought to make a genuine success on the North Shore this summer.—*Chicago Evening Post*.

Mr. Lauri-Volpi proved to be a tenor with a far more dramatic voice than one usually associates with the role of Rodolfo, yet in his case, as in that of Caruso, it made the music of his part stand out in broad relief and gave much opportunity for contrast. The applause which greeted his rendition of the narrative was prolonged, and as they say in the theatres, "came near stopping the show."—*Chicago Journal of Commerce*.

"Lucia di Lammermoor"

His voice is one of the most compelling and alluring that it has been the good fortune of this reporter to hear. Passion, pathos, emotion are in it. There is also a something indescribable, a richness, a quality of peculiar appeal, that makes the Lauri-Volpi voice different from any other voice in the world . . . so rich and beautiful is his voice, so full of youth and passion, that not all the faults that are possible can prevent the listener from being thrilled by his singing.—*Chicago Herald and Examiner*.

FRANCE DECENTRALIZING HER MUSICAL LIFE

Paris Still a Great Musical Capital, But Other Cities Are Developing Musical Activities and Institutions—Georges Migot and His Insistence on the Gothic-Celtic Basis of French Music—Growing Interest in Foreign Music and Musicians

[Editorial Note: In this article Lazare Saminsky discusses music in France today and gives some impressions obtained on his recent visit to Europe. Mr. Saminsky gave concerts in London and Paris during the summer, conducting the Colonne Orchestra in the French capital. His own symphonic poem, "The Vigils" will have its first performance in New York under Walter Damrosch on Jan. 6. During the last few years' his symphonies and choral works appeared on programs conducted by Bodanzky, Gabrilowitsch, Siloti, Koussevitski, Mengelberg, Monteux and other noted leaders in Petrograd, Moscow, Paris, London, Amsterdam, New York, Boston, etc. Many of his works, including his second symphony, are now being published by Maurice Sénart in Paris and by Carl Fischer and the Composers' Music Corporation in this country. His latest work is the recently completed opera, "The Vision of Ariel."]

By Lazare Saminsky



PEAKING about signs of a musical revival in France, about the decline of "post-war modernism" and cheap "galomania," we cannot pass by an outstanding French musician and brilliant defender of a refined and healthy doctrine of race consciousness. This is Georges Migot, a highly gifted musician, already very well known despite the fact that he is only about thirty years old. He is a composer, painter and writer, author of several chamber compositions and a ballet "Hagoromo," lately staged at Monte Carlo with pronounced success.



Lazare Saminsky, from a Portrait by the Parisian Impressionist, Mané-Kaats, Exhibited at the Recent "Salon d'Automne"

He recently made a very successful tour of lectures-recitals in Italy, Spain and Portugal.

Georges Migot is one of the finest and most original minds of our day and he is a very peculiar type of Frenchman, too. He belongs to an old and highly esteemed Huguenot family; his ancestor, Jean Migot, the priest, was burned at the stake for his Protestant creed; his father, the well-known Dr. Migot, cared for, entertained and educated more than 100 poor children of the Bastille quarters. The composer's mother is a distinguished and charming lady and an excellent singer. A great honor of the Huguenot world was bestowed on her, for she was invited to sing at the inauguration of the Paris Huguenot Chapel, a monument to their great hero, the noble Admiral Gaspard de Coligny. (These touching relics of France's religious war stand at the Rue Rivoli, opposite the Louvre's right wing and next to the place stands the most beautiful of Parisian Catholic churches, Saint Germain d'Auxerrois, whose bells were ringing on the black and cruel night of St. Bartholomey, during the Huguenot massacres.)

French Music as Gothic-Celtic

I have rarely met a musician of more unconventional mind or one so full of original ideas and so thoroughly independent as that of Georges Migot. His French musical nationalism is founded on a remarkable and wise basis of purely cultural substance. He says that the true kernel of French music is Gothic-Celtic, but that it has lost its original and right path by considering itself Latin and assimilating the Italian art methods of the Renaissance and the general Greco-Roman culture which is absolutely foreign to the genius of the French race.

The Protestantism of the French Huguenots, in the Renaissance epoch, was the only keeper of the truly French national thought, the Gothic one, because the Catholic religion brought into France the yoke of Italian influences.

Migot has set forth his ideas in a series of remarkable articles, entitled "Apogees and resolutions et non resolutions," published in a volume by "La Danse France." They are amazing examples of a self-expressing race-consciousness in music.

"What do we owe to the introduction of architectural Hellenism in our music?" he asks. "It has enforced straightness in our melodic line, imprisoned in its quadrangles our capriciously curved melody. Let us study our own early French art and we shall see with which races we are truly connected, beyond seas, lands and ages. We shall find then our Gothic elements in the Chinese paintings of the ninth century, our Puvis de Chavannes in the Persian, the viola player of our Chartres Cathedral in the mural designs of Babylon and Nineveh. Not in Greece were borrowed the elements of our wisdom; our wisdom is that of the 'Lily' and the 'Lotus.'"

The Musical Ascendancy of Lyons

One of the striking changes in France is the evident approach of decentralization in her musical life, the fruitful and blessed process which America has enjoyed for a long time. Paris is and will be, of course, the great musical capital and great musical exchange, so to say, but one notices an intense and healthy

musical life beginning to fill and animate such important centers as Lyons, Bordeaux, Rouen, Strassbourg, Marseilles, Nancy and others.

Lyons, the beautiful city, full of character, the second capital of France and her greatest industrial center, has developed lately abundant musical activities and has built up some remarkable musical institutions, some of which are more enterprising and energetic but at the same time less *blasé* than those of Paris.

Lyons is the home of some interesting concerts devoted chiefly to contemporary music, of the so-called "Les petits concerts." Their founder and director, Leon Vallas, Doctor of Literature and Professor of the History of Music at Lyons University and Conservatory, is an unusual combination of a learned and excellent musician, a remarkable musical critic (one of the best in France) and a wonderful organizer, full of vitality and vision. I had the pleasure of meeting Dr. Vallas several times and of seeing his remarkable programs of contemporary music, which spread their propaganda from Paris through Lyons, Dijon and Strassbourg as far as Prague. In his excellent little monthly of the *Chesterian* type, published in Paris and Lyons and called *La Nouvelle Revue Musicale*, as well as in his concerts, Dr. Vallas intends to give ample consideration to America's musical life and composers.

One cannot pass by the leading soloist of "Les petits concerts," an unusual artist, Mme. Paul de Lestang, a highly refined and highly gifted musician, who is truly entitled to bear the name of the best musician among all singers in the world. A famous singer and professor of singing in the Lyons Conservatory, Mme. de Lestang is at the same time an excellent pianist and clavichordist. The "stunts" she does are thrilling. At a recent concert with Vincent d'Indy, the dean of living French composers, she played the piano part in his Trio and then sang d'Indy's songs, accompanied by the composer. Some of the foremost composers of France and Italy, Albert Roussel, Ravel, Florent Schmitt, Casella, d'Indy, Roger Ducasse, gave joint recitals with her. The name of Mme. de Lestang is a reminder of what a singer should be!

Interest in Foreign Musicians

The decline of the nationalism of a bad sort brought a growing interest in foreign music and musicians. One must say that it is more becoming for Paris, the great city of humanity, to be the focus of the world's musical interests rather than a hive of petty musical cliques with their temporary slogans and cries *à la mode*. In this connection the abundance of contemporary music played at the concerts of Walter Straram, "La Revue Musicale," of Janacopulos, J. Wiener and Milhaud was remarkable and indicates the regaining by Paris of its former position in the world of music, the position of the broad-minded patron and judge of international art.

Several prominent Parisian institutions pay particular attention to personal meetings and interchange among members of French artistic and social circles and foreign musicians visiting Paris. Owing to painful preliminary preparations for my Paris concerts, rehearsals with the Colonne Orchestra and the soloists and lecturing, I was unable to attend the remarkable gatherings of this kind to which I was invited, namely,



Georges Migot, French Composer, Painter and Author

"La Bienvenue Française." This society organized several musical afternoons, soirees and meetings at the homes of its president and leading members, the Duchess d'Uzes, Leon Berard, French Secretary of Public Instruction and Fine Arts; the Prince Bonaparte, Charles Widor, eminent composer; Vincent d'Indy, the Duchess de Guiche, Jacques Rouche, director of the Grand Opéra; Baron Edouard de Rothchild, Ida Rubinstein and others.

The gatherings of the "Revue Musicale," whose host was the kind and erudite historian, Henry Prunieres, were more especially devoted to meetings of composers and musical critics of both continents. I met there many interesting personalities in European musical life, such as Edward Dent, the noted British writer on music and president of the International Society for Contemporary Music; Florent Schmitt, the famous French composer and director of the Lyons Conservatory; Manuel de Falla, the foremost Spanish composer; Karol Szymanovsky and others.

At one of these gatherings Louis Gruenberg, American composer, played—for the first time anywhere—with Helen Teschner Tas, violinist (just after her highly successful Paris appearances), Gruenberg's new Second Violin Sonata, which greatly impressed the audience. Other prominent American visitors to the "Revue Musicale" gatherings were John Alden Carpenter, the eminent composer, and Mrs. Arthur M. Reis, executive director of the New York League of Composers.

The two institutions described above were not the only ones keenly interested in musical interchange with foreign musicians and particularly with Americans. One of the institutions active in this direction is the remarkable Paris school, the Ecole Normale de Musique de Paris, presided over by Alfred Cortot and directed by Auguste Mangeot, the only Paris high school of music, for which Paderewski consented to give an evening of interpretation of Chopin's works and where Wanda Landowska, Pablo Casals, Isidor Philipp, Thibaud,

[Continued on page 26]

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GRENA BENNETT, *New York American*, Dec. 11.

PHYLLIS LETT ENGLISH CONTRALTO

Acclaimed in New York Debut Recital
Town Hall—December 10, 1923

What the Critics said:

Phyllis Lett, Contralto, Proves She Has Voice of Remarkable Power in Her First American Appearance at Town Hall

"This is evidently the season for English contraltos. Two are booked for New York recitals this week. The first to appear is Phyllis Lett, who made her American debut at the Town Hall last night. She proved to be an exceptionally attractive artiste, with a voice of remarkable power and rich and velvety quality. Hers is a real contralto of broad compass."

"Her 'Questa Tomba,' by Beethoven, was noble, dramatic and of serene dignity. Mozart's 'Io ti lascio' was interpreted with taste and a comprehension that proved her understanding of that particular and difficult school of composition. She sang with spirit and enthusiasm a seventeenth century Easter hymn and was deservedly applauded."

—GRENA BENNETT, *New York American*, Dec. 11.

English Contralto Displays Voice of Fullness and Depth

"Phyllis Lett, a leading British contralto, made a favorable impression in her American debut last night at Town Hall, with a program of the standard type—the initial group of earlier numbers, German lieder, French songs and a closing group in English. Of striking appearance, Miss Lett is well endowed vocally with a contralto of fullness and depth. That hers was a voice of ample size was clear in the first notes of Giordano's 'Il mio ben,' the opening number, and in Beethoven's 'In questa tomba oscura,' which was followed by his 'Creation's Hymn,' Durante's 'Danza, fanciulla,' and a seventeenth century number."

—New York Tribune, Dec. 11.

"It was obvious that she won her audience in the course of a program which ranged from classical songs, through a group of Brahms and some French songs, to modern English ones. Hers is a contralto voice of rich quality."

"She is a musician. She chooses good songs and sings them for their own sake, never for the display of vocal qualities. She has bent her energies to the development of vocal flexibility and a pure and easy diction. Consequently she is not limited to songs of the 'In questa tomba' type. . . . It might almost be said that the lighter the rhythm of the song the better was her singing, and this is rare in contraltos. Brahms's 'Sandmaennchen' and Bruneau's 'L'Heureux Vagabond,' a sufficiently sharp contrasted pair, were alike exquisitely poised."

—H. C. COLLES, *New York Times*, Dec. 11.

"Miss Lett made her audience acquainted with a superb voice. . . . She sang with insight, taste and large earnestness. . . . and a considerable breadth of style imparted dignity to all her vocal utterances."

—W. J. HENDERSON, *New York Herald*, Dec. 11.

"The human organist school of British singing was last night represented at the Town Hall by Phyllis Lett, a contralto new to this country, but well known and highly esteemed in her native England. It is a strangely impersonal relationship that is established by this tradition of the oratorio performers. One hears a secure and well trained voice, interpreting worthy songs with worthy intelligence, painting the pictures with controlled accuracy and appropriate demonstration of feeling, but scorning the temptation to put anything over on the audience, to infect the hearer with any emotional contagion."

"Such was Miss Phyllis Lett, a tall and commanding figure of perfect dignity to eye and ear, singing Beethoven's 'Hymn of Creation' with something that approached majesty, and Brahms's 'Sandmaennchen' with a maternal delicacy, continuously remote and continuously admirable. The program, . . . exposed Miss Lett's varied merits in a wide field."



Photo by Lassalle, London

"The Brahms's group showed her equally at home in the lusty 'Schmied' and the gentle 'Mainacht.' The French section displayed a convincing if imported accent and a sense for styles as different as those of Lalo, Franck and Weckerlin. The final choice of Holst, Davidson, d'Arba, Quilter, Martin Shaw and Walford Davies covered the distance from near-folk ballad to slightest lyric, with the singer everywhere equally at home."

—New York Sun and Globe, Dec. 11.

"Mme. Lett phrased well, and in some of her songs, notably Brahms's 'Sandmaennchen' and her English group, displayed a good sense of style."

—DEEMS TAYLOR, *New York World*, Dec. 11.

IN AMERICA NEXT SEASON

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The Tollefsen Trio

A National Institution



Augusta Tollefsen, Pianist
Carl Tollefsen, Violinist
Paul Kefer, Violoncellist

PACIFIC COAST SUCCESSES

Excerpts from Press Notices

Portland, Oregon, "The Morning Oregonian," Oct. 24 (C. Hilton-Turvey).

"The Trio play together with the unity of the artistically congenial. The whole concert was unusual in the sincerity and art of its performance and the line of true beauty it followed and sustained."

"Lewiston (Idaho) Morning Tribune," Oct. 28.

"The concert given by the Tollefsen Trio at the Normal Auditorium was one of the most charming events of Lewiston's musical history. They are artists who play with an unusual perfection in solo and in ensemble work. With rhythm perfectly proportioned, none of which was sacrificed to sentiment or individual interpretation, their music is a rare satisfying delight to the truly trained and critically appreciative musical ear."

"Walla Walla (Washington) Bulletin," Oct. 29.

"The Tollefsen Trio, the second of the Walla Walla college concert course, appeared on Saturday evening before an audience which filled to overflowing the large chapel of the college. Their ensemble playing was delightful, displaying a high degree of musical sympathy. The artists exhibited perfect command of their instruments in their individual groups of solos."

Portland, Oregon, "The Oregon Daily Journal," Oct. 24.

"The program was chosen and presented with a keen appreciation for the highest of the art of music." "Their ensemble shows thorough rehearsal and fine understanding of the compositions offered and the purposes of trio music." "The solo numbers proved that each member of the Trio is an artist of rare accomplishment."

Bellingham (Washington), "The Weekly Messenger," Oct. 26.

"Music lovers had the rare treat of hearing chamber music delightfully interpreted by the Tollefsen Trio last Wednesday evening. The sincerity evidenced in the perfect performance of each of these admirable artists was one of the features that captured the appreciative audience from their opening number to the close of the program."

Terre Haute, Indiana, "The Terre Haute Star," Oct. 17.

"Seldom are Terre Haute music lovers given an opportunity to hear instrumental music such as was given in the program of the Tollefsen Trio last night. Both in ensemble and in solo numbers the three artists proved themselves musicians of exceptional genius. The program closed with the Tchaikovsky Trio in A minor, in which the trio expended its utmost of feeling and technique. Despite the length of the theme and variations, the audience appeared lost in the maze of music."

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Local and Visiting Artists Provide Brilliant Week of Music in Boston

BOSTON, Dec. 17.—The unusual at the eighth brace of concerts by the Boston Symphony was the appearance of a viola soloist in the person of Lionel Tertis. Mr. Tertis displayed his virtuosity on the instrument, disclosing its beauty and individuality of tone color and revealing its technical potentialities. He introduced for its first hearing in Boston Bowen's Concerto in C Minor for viola and orchestra. Mr. Monteux and the orchestra gave dramatic performances of Beethoven's "Egmont" Overture and "Romeo Alone" and "The Ball at the Capulets" from Berlioz's "Dramatic" Symphony, "Romeo and Juliet." Of chief orchestral interest, though, was a poetic and colorful performance of Schumann's Symphony, No. 4, in D Minor.

The People's Symphony gave its sixth concert on Sunday afternoon, Dec. 9, at the St. James Theater. Mr. Mollenhauer and his able forces presented a well-arranged and pleasing program, which comprised Rossini's "Semiramide" Overture, Grieg's "Peer Gynt," Suite No. 1, Strauss' "Beautiful Blue Danube" Waltz, Tchaikovsky's Andante from the String Quartet and Wagner's "Tannhäuser" Overture. George Brown, the 'cello soloist, gave a musicianly performance of Saint-Saëns' Concerto in A Minor.

John McCormack, tenor, gave two concerts at Symphony Hall, one on Sunday afternoon, Dec. 9, and the other on Tuesday evening, Dec. 11. At each concert he sang classic airs, groups of songs by European and American composers, and a group of Irish folk songs. These were sung in Mr. McCormack's inimitable manner, with skill in production, refinement of phrasing, beauty of melodic line, and ardor of interpretation. Lauri Kennedy, 'cellist, and Edwin Schneider, pianist, assisted.

Mischa Elman gave his only Boston recital of the season at the Boston Opera House on Sunday afternoon, Dec. 9. The violinist's program, including Brahms' Sonata, Opus 78, Bruch's Concerto in D Minor, Albert Spalding's "Etchings," and a group of lighter compositions. Mr. Elman played in serious vein, absorbed in revealing the beauties of the music. His sister, Liza Elman, aided in a beautiful performance of the Brahms Sonata.

Albert Spalding's "Etchings" found distinct favor with the audience. Josef Bonime played brilliant accompaniments.

The People's Choral Union gave a pleasurable performance of Haydn's "Creation" at Symphony Hall, on Sunday evening, Dec. 9. George Sawyer Dunham's chorus acquitted itself with distinction in its singing. The soloists sang their rôles and ensembles capably. Esther Dale was the soprano, George Boynton, tenor, and Henry Jackson Warren, bass. Mildred Vinton was organist.

Frederic Tillotson, pianist, gave his annual recital at Jordan Hall on Thursday afternoon, Dec. 13. His program consisted of works by Brahms, Grieg, Debussy, Goossens, Dohnanyi, Liszt and Chopin. Mr. Tillotson's playing was marked more than ever by beauty of nuance and expressiveness of phrasing. His technique was all-sufficient and brilliant. His interpretations showed careful study and revealed him as a pianist of keen poetic insight and dramatic feeling.

The Harvard Glee Club gave the first of its three Symphony Hall concerts on Thursday evening, Dec. 13. Dr. Archibald T. Davison's enlarged chorus sang choral works by Schütz, Vittoria, Decius, Lotti, Morley, Darcieux, Sullivan, Ireland, Elgar and Handel. The special merits of the Harvard Glee Club still lie in the beauty of tone quality which Dr. Davison elicits from his forces and in the finely executed shadings. Percival Dove, Jr., tenor, and Morris L. Brown, baritone, members of the Glee Club, were soloists in one of the Christmas Carols by Darcieux. The assisting soloist was Mme. Sigrid Onegin, contralto, who sang two groups of songs. Again Mme. Onegin revealed her sumptuous contralto voice and sang with an intensity of feeling and artistry that earned for her an ovation. Michael Raucheisen accompanied heroically.

Joseph Lautner, tenor, was heard in a recital at Jordan Hall on Saturday afternoon, Dec. 15. His program was a finely chosen one and revealed his voice at its best. Mr. Lautner has shown marked development in his singing. His voice has true lyric beauty and can now achieve power with surety. Henry Gideon accompanied with understanding.

HENRY LEVINE.

"Early Music of America" Discussed

BOSTON, Dec. 15.—H. Augustine Smith, professor of fine arts in religion at Boston University School of Religious Education and Social Service, gave an address on "Early Music of America" before the New England Historic Genealogical Society on Dec. 4. Prof. Smith was assisted by forty members of the Choral Art Society of the school, with Gladstone Jackson as tenor soloist and Grace M. Lamson as accompanist. The program included Dett's "Chariot Jubilee," presented for the first time in Greater Boston. W. J. P.

Twenty Gold Pieces Mark Twentieth Packard Concert in Brockton

BROCKTON, MASS., Dec. 15.—Nellie Evans Packard, teacher of singing, with studios in this city and Boston, gave her twentieth annual musicale at her home recently, when the assembled friends, who numbered 100, presented Mr. and Mrs. Packard, with a box containing twenty gold pieces to represent the "twenty golden evenings" of these concerts. The numbers given by the Morning Music Club, of which Mrs. Packard is president, comprised a feature of the program. W. J. PARKER.

Music Publishing at Low Ebb in England, Says Visitor

BOSTON, Dec. 17.—Lawrence Powell, an English composer, was a guest at the bi-monthly meeting of the Boston Music Publishers' Association at Parker House on Dec. 12, and paid a high tribute to American music publishers, saying that those of London were terrifying personages by comparison with them. He reported that music publishing in England was at a low ebb just now, the only redeeming feature being the Competition Festivals, which promoted tremendous sales. In Birmingham recently 11,000 competitors

participated in the festival. The association discussed conditions in the trade, and James A. Smith of the Better Postal Conditions Committee, reported an improvement in the receipt and dispatch of mail matter. W. Deane Preston, Jr., presided. W. J. P.

Emily Miller Artists Appear in Many Cities

Artist pupils of Emily Miller, coach and teacher of accompanying, have been active in the concert field in recent weeks. During the past month Grace Sefton Mayer, soprano, has given costume recitals in Butler and Johnstown, Pa. Lila Robeson, mezzo-soprano, formerly of the

Metropolitan Opera Company, has been doing special work with Miss Miller on the Wagnerian numbers which she is scheduled to sing with the Cleveland Orchestra in Cleveland the last of this month. Among the well-known artists who have coached with Miss Miller is Melvena Passmore, coloratura soprano. Miss Passmore is at present singing abroad and has met with much success in operatic, concert and orchestral engagements in Berlin, Rostock and Budapest.

PHILADELPHIA HAILS WAGNERIAN OPERA

Metropolitan Forces Perform "Meistersinger" — Symphony Concerts

By H. T. Craven

PHILADELPHIA, Dec. 17.—The Metropolitan Opera Company revived "Die Meistersinger" superbly under the bâton of Artur Bodanzky at the Academy of Music on Tuesday evening.

The cast included Elisabeth Rethberg as *Eva*, a part pre-eminently suited to her exquisite voice; Clarence Whitehill as *Hans Sachs*, a character which displays his artistry more effectively than any in his gallery; Rudolf Laubenthal, a newcomer, as an effective *Walther*; Léon Rothier, substituting efficiently on short notice as *Pogner*; George Meader, a sprightly *David*; Marion Teiva, a conspicuously charming *Magdalena*; Gustav Schützendorf as the maladroit *Beckmesser* and Arnold Gabor as the *Night Watchman*.

The Philadelphia Orchestra, conducted by Leopold Stokowski, gave delightful concerts at the Academy on Friday afternoon and night, submitting a program in which the G Minor Symphony of Mozart was the featured work and the "Marriage of Figaro" Overture and the "Tristan" "Liebestod" were auxiliary numbers. Carl Flesch, the soloist, was heard in a balanced and rich-toned reading of the Beethoven Violin Concerto.

Depth of feeling and intensity of coloring characterized the stirring performance of the "New World" Symphony, given by Walter Damrosch and the New York Symphony in the Academy on Thursday evening. A Ravel group consisted of two movements from the "Mother Goose" Suite, "Beauty and the Beast," and "Empress Laidronette," delicious pictorial trifles, ingeniously orchestrated; and De Falla was represented by three excerpts from a pantomime ballet, "Le Tricorne." They were exceedingly characteristic of the basic melodic and rhythmic content of modern Spanish music.

Dusolina Giannini, the soloist, fully deserved the enthusiastic reception accorded her. This young artist, a Philadelphian now living in New York and daughter of a retired singer, formerly active in local musical circles, sang admirably "Non Più di Fiori," from Mozart's "Clemenza di Tito," and four gypsy songs by Dvorak. For the last numbers Mr. Damrosch played the piano accompaniments.

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NEW YORK, DECEMBER 22, 1923

AN APPEAL FOR HELP FOR MUSICIANS

AT this holiday time, when appeals are being made for the poor, needy and sick, we see the musicians everywhere giving their services for charitable entertainments of all kinds.

And now an appeal is being made to aid the musicians. This appeal comes from The Bohemians, headed by the veterans, Franz Kneisel and Rubin Goldmark. They ask the music lovers of New York to aid an emergency relief fund of \$10,000 for needy musicians.

One of the many needy cases is an appeal from a famous conductor's widow, who wrote on a postcard that unless help came she would certainly starve before Christmas.

Surely, if any appeal should reach the hearts of those who realize how much music has meant to them, it is this appeal by The Bohemians, the leading musical social organization of its kind in New York. Checks may be sent to The Musicians' Foundation, Inc., care Sigmund Herzog, 520 West 114th Street, New York.

A WORK THAT MUST GO ON

IT is a fine and generous donation that a group of well-known artists and organizations are making to the cause represented by the Association of Music School Settlements, which includes seven such schools in Greater New York. By contributing their services for a series of six concerts, these musicians insure the settlements an extra lease of life in which to continue their laudable work.

Indeed, it is difficult to say too much in praise of the efforts made quietly, patiently and earnestly by the music school settlements to place musical appreciation and education within reach of the lightest purse. They provide musical instruction at a nominal cost; they "instill (in the words of

Kendall K. Mussey, their chairman) greater appreciation of music, and make it possible for students to express themselves in music." Mr. Mussey tells of a settlement student, a postman, fifty-four years of age, who has been studying the violin for three years. This is only one striking case out of many regularly cared for by the settlements, illustrating the scope and character of their activities.

In the almost thirty years since the first music school settlement was founded in New York by Emily Wagner (Chicago established the first one in the country two years previous), the idea has grown and spread until today there are seven settlements in the greater city with a teaching staff of more than 200 and an enrollment numbering 3000 pupils. The tuition fees cover about one-third of the expenses incurred by the schools in disseminating musical knowledge.

Work of this character must go on; it is enriching the city's cultural and educational life in a practical manner that will command the regard and support of every broad-spirited music-lover.

GEORGIA LIFTS ITS OPERA TAX

GEORGIA has very sensibly taken steps to do away with assessments against opera companies, the House of Representatives last week agreeing to a Senate amendment to the General Tax Act. Thanks to this action, the Metropolitan Opera Company can give its annual spring series in Atlanta without being subjected to a heavy State tax.

The original levy for each contract in Georgia was \$1,000 in cities of 100,000 or less population, and \$2,500 in cities of more than 100,000 population. The legislators have now realized, it would seem, that opera is not a kind of super-luxury, of the rich and for the rich, but a form of entertainment beloved of people in every walk of life.

To tax opera is short-sighted and unfair, because in general opera companies find it pretty difficult sailing in the best of weather. It is good news that Georgia has now decided to remove so serious an obstacle as was this tax from the path of visiting opera companies. In the end the levy would probably have yielded little except deprivation for opera-lovers of the State.

ELEVEN prominent New York glee clubs have launched a movement to promote interest in male chorus work and to increase the number of glee clubs in America. Representatives from all the clubs in the northwestern coast States have been invited to a two-day organization meeting, and it is planned to form an association to stage a triennial singing contest in New York to determine the best club in America, along the lines of the Welsh eisteddfods. The idea is a capital one. Choral music is essentially the music of the people. Nothing will more certainly and swiftly make us a genuinely musical nation than well-trained choruses of serious purpose in every city and town throughout the country. Organization along national lines and the idea of nation-wide competition will certainly further the general cause.

THE consensus of opinion among the music supervisors gathered at the fifty-second annual meeting of the West Virginia State Educational Association, held recently at Wheeling, was that "West Virginia's greatest need in public school music is the creation of the office of State Music Supervisor." If sentiment of this kind continues to make headway, before the world is much older some of our progressive educators are going to take the next logical step and speak up for a Ministry of Fine Arts. Ask, and ye shall receive!

ATRAGIC loss was sustained by Carl D. Kinsey, treasurer and manager of the Chicago Musical College, in the collision which wrecked a section of the Twentieth Century Limited early on Sunday morning of last week. Among the dead in that accident was Mrs. Kinsey, while Mr. Kinsey himself was severely injured and now lies in a hospital near the scene of tragedy. Everywhere there is keen sympathy for Mr. Kinsey in his bitter bereavement.

THE jazz masters have decided to take the war into the enemy's camp, and soon the sacred walls of Aeolian Hall will give back the sounds of moaning pipes and crackling drums. If this goes much further a "dictator" may be needed to put down the revolt of these bold rhythm-twisters.

Personalities



Photo by Fotograms

Opera Contralto Poses for Woman Sculptor

Among musical folk who have recently attracted the chisel of the sculptor is Jeanne Gordon, contralto of the Metropolitan Opera, who sat for a bust made by Lucinda Davies Dublo of New York. The photograph shows Mme. Gordon examining the effective model of the head just after it was completed at Miss Dublo's studio.

Garrison-Hansen—An unusual foursome was a feature of a recent joint recital given by Mabel Garrison, soprano, and Cecilia Hansen, violinist, in Wilkes-Barre, Pa. At the piano for Mme. Garrison was her husband, George Siemmon, and Mme. Hansen was as usual aided by her husband, Boris Zakhareff.

Claussen—A request performance before the King and Queen of Sweden was recently given by Julia Claussen, mezzo-soprano of the Metropolitan Opera, according to cablegram received recently from Stockholm. She received the Litteris et Artibus medal on her previous visit to Sweden, when she sang in opera and concert.

Hadley—An unusual honor has been accorded to Henry Hadley in an invitation which the American composer has received from the London Choral Society to conduct that organization in his "Resurgam" for soloists, chorus and orchestra in a concert in Queen's Hall on April 8 next. The London Symphony will play the orchestral score.

Muratore—The painter's craft has always proved attractive to Lucien Muratore, tenor, and in the past he has devoted some of his leisure time to experiments with the brushes. He has studied under a prominent modern French painter, and recently, according to a copyright dispatch to the New York Herald, he has shown a preference for landscape.

Genée—The first public appearance in a number of years of Adeline Genée was made in London in a recent program given by the Association of Operatic Dancing of Great Britain. The famous dancer of several decades ago appeared in a suite of eighteenth century numbers. This was announced as probably the last time Mme. Genée would dance publicly.

Giannini—When Dusolina Giannini, soprano, visited Spartanburg, S. C., to fulfill an engagement on her first extended concert tour, she was given a reception after the concert. The young Italian singer won instant popularity with the students of the Southern community by her singing, and a crowd of enthusiastic collegians of both sexes escorted her to her train and gave her a rousing "send-off."

Guilbert—The city of Brussels recently awarded to Yvette Guilbert, famous singer and diseuse, a piece of land of 1400 meters on which to erect a school and theater. Mme. Guilbert is now conducting a study tour of Europe with her pupils, who include a number of Americans. From southern France the little group will go to Holland, Vienna and Czechoslovakia, acquiring proficiency in their art en route.

Damrosch—Walter Damrosch was recently appointed an officer of the National Institute of Arts and Letters, at the annual dinner of the organization held at the University Club, New York. The conductor of the New York Symphony is one of six vice-presidents of the Institute, which recently elected eight new members from the fields of literature, art and the academic life. Each year a gold medal is awarded for eminence in some form of art, including music.

Lamond—International celebrity in the family of Frederic Lamond extends also the distaff side of the house, for the Scotch pianist's wife is the well-known Viennese tragedienne, Mme. Triesch. She is a specialist in portraying the problems of Strindberg heroines, even as her husband is in the performance of Beethoven and the moderns. Mme. Triesch recently gave a special matinee in the Scandinavian dramatist's "Dance of Death" in New York.

Berumen—The influence of lights upon the powers of concentration of an audience at the concert is a not unimportant one, as was manifested recently when Ernesto Berumen, pianist, played at De Witt Clinton Auditorium, New York. Mr. Berumen, in common with certain well-known performers, likes dim lights while giving piano recitals. As this arrangement was not practicable at this concert, the incandescents were turned off altogether, and the audience is reported to have been very attentive.

Point and Counterpoint

By Cantus Firmus, Jr.

Again the Merry Xmaside



MUSICAL CHRISTMAS," shrieks the advertisement of a firm which sells instruments, "brings a Happy New Year. Come in and let us show you the way to genuine all-year enjoyment for the whole family." The household Elysium is pictured by an industrious artist as an ensemble made up of mamma at the self-playing piano, papa with a sliding trombone, Big

Willie with a cornet, Medium Anne with a saxophone, Young Johnnie with a violin, Younger Casper with a clarinet and Diminutive Agnes and Theodore with a steel guitar and drums, respectively. (Three free lessons to every saxophone purchaser, says the advertisement, temptingly!)

Yuletide, it is true, is commonly conceded to be the season of peace on earth, but that does not prevent a great number of choirs the country over from preparing the festive cantata. When plum puddings steam on their platters, and the holly hangs high, the sound of the phonograph will break the holiday stillness—not to mention the eardrums—with strange lilts led by Marimba Maestros from the South Seas. There will be carols and caraway seeds. . . . And this is Christmas!

He Sure Is!

OUR colleague, the Editor of MUSICAL AMERICA's "Question Box," recently gave a Straight-from-the-Shoulder Talk to Delinquents on appreciation of the merits of J. S. Bach. With that polemic we heartily concur, long "practise" hours at the piano notwithstanding. But the most pungent paean in praise of the old Leipzig cantor came from a boy student in one of Philip Gordon's ensemble classes at Newark, N. J. Says Mr. Gordon, "When we took up some Bach music in our orchestra, one of the second violinists declared with conviction: 'This guy Bach sure is the cat's whiskers!'"

ETHEL LEGINSKA desires all her friends to know that she is positively no relation of the tune "Lesghinka" composed by Liapounoff. It is not even a Russian cousin, or a printer's pi, says Mme. Leginska.

No, We Haven't

FROM Atlanta, Ga., H. K. S. sends this startling query: "Have you heard of the western manager who was asked if it were true that Charlie Chaplin was going to sing in the town, and who replied, 'No, we got Chaliapin to do the job?'"

Program Notes

ESPECIALLY intriguing we found some annotations to the programs offered by one of the New York orchestras in a children's concert of modern French numbers. "Beauty and the Beast" by Ravel was explained as a story of the Beast wooing Beauty. "When she promises to marry the Beast," says the synopsis, "the harp runs up the scale, and the Beast changes into a handsome Prince."

This ought to be a new feather in the cap of the harpists, who will doubtless see in it an evidence of unsuspected therapeutic properties.

As for "Laidronette" by the same composer, we are told it is a story about "a Chinese Empress taking her bath in a garden which has a beautiful lake in the center surrounded by trees and gods (who shake their heads)." And well they might!

Lieder as Translated

LOVERS of lieder have been lately entertained by F. P. A.'s delightful parodies of the translator. Among the items presented in his column in the New York World recently was the following version of "Im wunderschönen Monat Mai":

*In the wonder-pretty month of May
When buds have all upsprung,
With warmnesses was my heart filled,
And Dreams—and love which clung.*

*In the wonder-pretty month of May,
When warbled all the birds out,
From this my clamorous heart I did
Pour my rapturous words out. . . .*

TO which we add our own version of the "Du bist wie eine Blume" of Schumann, as done with the aid of a German dictionary:

*You are as is one flower
So noble, fair and undiluted;
I look you at and melancholy
Strikes me my heart within!*

But if these are the shortcomings of the lieder renderers, what is to be expected from the translators of opera librettos, who have to cope with such passages as that for the chorus in Act II of "Romeo and Juliet":

"We're going, we are going, we mean to go, we've went. . . ."

SINCE the arrival of the well-known British composer as a welcome guest to the United States this autumn, "Playing Bridge" has become the most popular sport among orchestras of the country. Chamber ensembles have been showing a dentist's preoccupation with "Bridge Work," and one hardy journalistic wag has even ventured to allude to a juvenile game known as "London Bridge!"

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Obtaining Auditions

Question Box Editor:

How can I obtain an audition with both of the prominent opera companies?

G. C.

Pittsburgh, Pa., Dec. 5, 1923.

Make an application by mail inclosing credentials from someone of musical prominence, preferably from someone known to the management.

???

Bach's Motets

Question Box Editor:

How many motets did Bach write and what are their titles?

C. B.

Germantown, Pa., Dec. 10, 1923.

Fifteen have been preserved, but there is reason to believe that Bach composed many more. The titles of the known works are as follows: 1. "Jesu, Meine Freude." 2. "Der Herr Hilft Unserer Schwachheit." 3. "Aus Tiefer Noth."

4. "Wie sich ein Vater." 5. "Sei Lob und Preis mit Ehren." 6. "Was mein Gott Will." These are for four voices.
7. "Jesu, Meine Freude" (second setting).
8. "Komm Jesu, Komm," for five voices.
9. "Jauchzet dem Herrn." 10. "Fürchte Dich Nicht." 11. "Der Geist Hilft Schwachheit Auf." 12. "Komm Jesu, Komm." 13. "Singet dem Herrn." 14. "Jesu, Meine Freude." 15. "Lob, Ehr und Weisheit." Nos. 9 to 15 are for double chorus of eight voices. Nos. 11 and 13 are said to be the most difficult of Bach's choral works.

???

The Art Song

Question Box Editor:

Will you give me a definition of the term "art song?"

E. D.

Yonkers, N. Y., Dec. 15, 1923.

The term is used to describe the type of song created by Schubert as opposed to the folk-song or ballad. The piano

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part of the art song is of equal importance with the voice part. It is not merely an accompaniment, but is frequently of great melodic beauty and usually descriptive of the spirit of the text.

Chopin's String Quartet

Question Box Editor:

Some years ago I heard the Kneisel Quartet play an arrangement of Chopin's C Sharp Minor Etude. Can you tell me by whom this is?

F. T. D.

Baltimore, Dec. 15, 1923.

We were under the impression that this arrangement was made by Chopin

himself, but a prominent New York publisher tells us that it was made by Franchomme. Neither Grove nor Baker makes any reference to the piece in bibliographies of the works of either Chopin or Franchomme.

Gender of Songs

Question Box Editor:

Is it bad form, musically, for a woman to sing songs the words of which are obviously those of a man, and vice versa?

S. B. S.

New York City, Dec. 8, 1923.

It is frequently done, but it is better to avoid it.

Contemporary American Musician

No. 306
Inez Barbour

INEZ BARBOUR, soprano, was born in Bradford, Pa. She began the study of piano when six years old, and



© Campbell Studios
Inez Barbour

was destined by her family to be a professional pianist. When she was eight, her parents moved to Pittsburgh, where she continued the study of piano with Carl Retter, with whom she worked for ten years. She graduated from the grade and high schools in Pittsburgh, and when about eighteen years old began the study of harmony and composition. She became accompanist for Elizabeth Hepler, a pupil of Lamperti, and, on her advice, took up singing with Ellsworth Giles, with whom she remained for four years. In 1909 Miss Barbour went to Paris, where she studied with Jacques Bouhy, working at *mise-en-scène* under Victor Maurel. During subsequent summers she studied voice production in Berlin with Hans Buchwalt, coaching in twenty-two rôles with Felix Dahn. Miss Barbour moved to New York in 1911 and shortly after was engaged as soprano soloist at Temple Emanu-El, and in 1914 she became soloist at the Brick Presbyterian Church. She still holds both positions. Her debut was made as soloist with the New York Symphony at a benefit concert in Carnegie Hall, New York, in 1911. Her first New York recital was given in Aeolian Hall in January, 1918. During her visits to Europe, Miss Barbour made numerous "guest" appearances in opera, her operatic debut being made at the Hofoper in Vienna as *Aida* in the spring of 1912. She also sang guest performances in Elberfeld, Wiesbaden, Mannheim and other German musical centers, appearing in both lyric and dramatic rôles. In the United States Miss Barbour has sung in practically every State in recital and has been soloist with the Boston, Cincinnati, St. Louis, Minneapolis, Detroit and Baltimore symphonies and the Philadelphia and Cleveland orchestras. She has also sung in all the prominent musical festivals. Miss Barbour married Henry Hadley, the composer-conductor, in New York, Sept. 2, 1918. She makes her home in New York, and, besides concert work, does a limited amount of teaching.

Chicagoans Ascend to High Peak in Opera

[Continued from page 1]

patra. He was roundly applauded, and received many more curtain calls. Mabel Sherwood was *Geltrude*, and Lodovico Oliviero *Benetto*. Isaac Van Grove conducted.

Theodore Stearns' one-act opera, "The Snow Bird," was given in English, on the same program, with Margery Maxwell in the title rôle and Forrest Lamont as the *Hermit*. Mr. Van Grove was at the conductor's desk. This operatic episode, which last season struck the popular fancy at its one performance, thus underwent a complete change of cast. The dream ballet, done by Anna Ludmila, Adolf Bolm and the corps of dancers, in the glow of the northern lights, was a bit of pure beauty. The music was given at a swifter pace than last year, possibly because there were three operas on the program this time instead of two, and it lost in charm thereby. There were four curtain calls for the principals. The music has so much of inherent vitality and worth that one cannot help hoping that the same composer's full-length opera, "Co-o-za," will be given a public performance.

Raisa a Great "Santuzza"

The third opera of the afternoon was "Cavalleria Rusticana." Rosa Raisa electrified the audience by plunging down the steps of the church, in the scene between her and *Alfio*—a thrilling moment. The whole delineation showed that she has carefully elaborated the rôle of *Santuzza* since last year. It was a vivid, living characterization, and she gave of the opulent glories of her voice without stint. With her in the cast were Giulio Crimi, as *Turiddu*; Giacomo Rimini, who gave an excellent impersonation as *Alfio*, and Irene Pavloska, whose *Lola* has been a popular feature of the opera for the last two seasons. Pietro Cimini conducted.

Schipa Gets Overwhelming Ovation

Schipa made his reappearance as a member of the company in a special performance of Flotow's "Marta" on Sunday afternoon. He showed that he was an immense favorite in Chicago, for after the "M'appari" aria he received an overwhelming demonstration. He sang with all the passion of a dramatic tenor, and all the smoothness and delicate beauty of tone of the true lyric voice, and the audience was eager for a repetition. The applause held up the show, and when finally other singers came upon the stage to go on with the scene, they merely spoke their lines, for not a note could be heard above the deafening roar and shouts of "bis" and "encore." Schipa finally came back to the stage, and told the audience, "I thank you very much, but the encore is not permit." Only then could the performance continue. The customary repetition of "The Last Rose of Summer," in English, was allowed. Edith Mason sang the title rôle.

A gratifying feature of the performance was the excellent work of Irene Pavloska, who vitalized the rôle of *Nancy*, making of it a piquant, living characterization, and singing it excellently. Giacomo Rimini was in fine form as *Plunkett*, and gave not only an interesting delineation of the part, but also sang it well. Vittorio Trevisan was an amusing *Tristan*, acting without exaggeration a rôle that easily lends itself to caricature. Ettore Panizza conducted with full appreciation of the delicate beauties of Flotow's score.

Muzio Stirring as "Monna Vanna"

Février's setting of Maeterlinck's drama, "Monna Vanna," was given on Tuesday night, with Claudia Muzio as *Vanna*. Her conception of the heroine was true to Maeterlinck. She remained an unsophisticated, rather trusting girl, until, in the last act, she learns that her husband really suspects her of lying to save her lover. In that act Miss Muzio vitalized the rôle, giving one of the most stirring vocal and dramatic pictures it

has ever been this reviewer's good fortune to witness. Her voice rose in denunciation, yet never for an instant lost its velvety loveliness, the smooth yet gorgeous quality that makes it one of the greatest singing voices in the world today; and she was an unforgettable picture of desperation as *Vanna* realized the extremity of *Prinziville's* danger. But it was not alone in the last act that Miss Muzio was great, for, although the chances for drama are greatest there, she was throughout an appealing and convincing figure, and sang with a thorough musicianship and glory of tone that few singers in the world possess.

Fernand Anseau, singing *Prinziville* for the first time on any stage, did marvels and gave a strictly individual interpretation. It was his best work so far this season. He actually sang his lines to the persons supposed to be addressed, and not to the audience, and thereby he made them register more dramatically. His voice gained color and brilliance in the fortissimo passages, and he showed himself capable of sustained power and beautiful tone.

Georges Baklanoff was in his best characterization as *Guido*. He costumed the rôle beautifully, acted it with intelligent appreciation of the drama, and sang superbly. Edouard Cotreuil was *Marco*. Giorgio Polacco conducted.

"Otello" Given Revival

Verdi's masterpiece, "Otello," which had not been given for two years, was revived on Thursday night with almost the same cast that gave it before. Rosa Raisa, as *Desdemona*, and Charles Marshall as *Otello*, showed how their art has grown in two years, and Giacomo Rimini, as *Iago*, gave a histrionic masterpiece that will be long remembered.

Marshall made his first big successes in "Otello," but he never sang the rôle so well as he did at this revival. He has gained a tenderness and feeling that used to be missing. He still had the tempestuous fire and trumpet peal to his voice, but he found ample opportunity in this opera also for smooth legato singing, for perfect examples of bel canto. In brief, he has learned the value of restraint, yet he has lost none of the thrill of his full voice; in fact, his voice has gained in golden beauty and power to thrill. He acted the rôle superbly.

Mme. Raisa had an ethereal glory to her tones, in the beautiful "Salce, salce" aria of the last act, that alone would make the performance worth hearing. Convincing acting, a great voice, and intelligent understanding of the demands of the rôle made her *Desdemona* an outstanding figure, one to excite the sympathies of an audience. She delighted her hearers with a voice that is gorgeous, like a rich tapestry.

Rimini's mezza-voice singing of "Era la notte" was a vocal gem. José Mojica as *Cassio*, Alexander Kipnis, as the *Venetian Ambassador*, and Maria Claessens as *Emelia*, rounded out an excellent cast. M. Panizza conducted.

New Triumph for Galli-Curci

Amelita Galli-Curci has never been in more glorious voice, or sung with greater vocal art, than she displayed as *Violetta* in "Traviata," on Wednesday night. Here was the coloratura voice at its height, and never at any time during the performance was she false to the pitch. She scattered her rose petals of song before an audience that received them ecstatically. Again and again she had to acknowledge the storms of applause that burst forth spontaneously and deafeningly after the "Ah fors e lui" aria, and the "Sempre libera" that followed it. It was the Galli-Curci of six years ago that was heard Wednesday night, with an added maturity of vocal art to point the glorious, almost unbelievable floating beauty of her voice.

Tito Schipa, as *Alfredo*, gave again the interpretation that has delighted Chicago for five seasons. His buoyant, joyous singing of "Dei miei bollenti spiriti" is

unforgettable, and would of itself make a performance memorable. His is a pure lyric tenor, yet with a manly quality, sweet yet virile, smooth yet wonderfully expressive, entirely even from top to bottom of its range, capable of taking a high note full voiced or in a pianissimo as faint as a whisper without change of tone quality; in short, one of the great voices of the world.

MANY VISITORS GIVE BALTIMORE A FEAST

First Annual Music Festival by Colored People of City Arouses Keen Interest

By Franz C. Bornschein

BALTIMORE, Dec. 15.—Percy Grainger, pianist-composer, was heard in New-comer Hall, Maryland School for the Blind, at Overlea, on the evening of Dec. 11. His program, particularly that part given to original compositions and transcriptions, gave delight to the hearers. Mr. Grainger's charming rhythmic briskness, clear-cut and decisive interweaving of thematic material, accentuate the characteristic appeal of these settings.

At the Lyric, on Tuesday evening, Dec. 13, the W. A. Albaugh Concert Bureau presented the Duncan Dancers, Anna, Lisa and Margo, with Max Rabinowitsch, pianist, in a program of pictorial grace. The beauty of movement was heartily applauded.

When the audience at the Lyric, on Wednesday evening, greeted Dusolina Giannini, soprano, new to local attention, there was a quick recognition of the spontaneity and artistic distinction that this singer possesses. She sang a Mozart aria and Dvorak's "Gipsy Songs," the latter being accompanied by Walter Damrosch at the piano. The New York Symphony's excellence was again shown in Tchaikovsky's "Pathétique" Symphony, two pieces from Ravel's "Mother Goose" Suite, and a novelty, Three Dances from "Le Tricorne," by de Falla. The concert was the second in the local series, which is under the management of Mrs. Wilson-Greene.

Eva Gauthier, soprano, with Max Joffe, accompanist, gave the eighth Peabody recital on Friday afternoon, Dec. 14. A program of unusual type and characteristic of the singer's special leanings for odd expression, was presented.

John McCormack, tenor, made his only local appearance of the season at the Lyric on Friday evening, Dec. 14, under the management of the Wilson-Greene Bureau, and delighted a great audience with his fine voice and sincere artistry. Lauri Kennedy, 'cellist, and Edwin Schneider, accompanist, were his assistants.

A recital at Arundell Hall, Dec. 13, gave opportunity for Elena deSayne, violinist, and Alice Eversman, soprano, to delight an audience with numbers of popular appeal. The same evening a concert was given at the Knights of Columbus Hall, by Nora Jane Sparrow, contralto; Arthur Oehm, pianist, and Agnes Zimmisch, accompanist, local musicians. Silvan Levin, pianist, gave a recital at Stieff Hall, on Thursday, and Gustav Illmer, pianist, gave a lecture recital at Knabe Hall, on Tuesday.

The first annual music festival by the colored population of Baltimore was given at the Fifth Regiment Armory on Friday, Dec. 14. An audience of 15,000 filled the Armory. A chorus of 500 mixed voices sang with unction and resonance, typical and deeply convincing in the fine spirituals of H. T. Burleigh and Nathaniel Dett, the latter of whom appeared as composer-conductor. He played his

Giacomo Rimini gave a dignified interpretation of the elder *Germon*, and M. Polacco conducted.

Last Saturday night "Carmen" was repeated by Alice Gentle, Fernand Anseau, Georges Baklanoff and Edouard Cotreuil, with M. Panizza again conducting.

"The Jewess" was given its third performance on Monday night, with Rosa Raisa, Charles Marshall, Florence Marshall, Virgilio Lazzari and Angelo Minghetti. M. Panizza was in charge.

FARNSWORTH WRIGHT.

"Enchantment" Suite for piano, a movement from his Piano Sonata in F Minor, and as an encore his delightful "Juba Dance." His choral compositions, "Chariot Jubilee" (a treatment of "Swing Low, Sweet Chariot") and the anthem, "Listen to the Lambs," which he conducted admirably, gave especial delight. An orchestra and a large band played numbers with ambitious effort and supplied the accompaniments to the choral pieces. Good training has been given to these players and singers through the energy of Jack Thomas, a colored musician of ability. The affair was held under the auspices of the Druid Hill Avenue Branch, Young Men's Christian Association. Mrs. Florence Cole-Talbert, coloratura soprano, and Mrs. Talbert Brown, a local colored soprano, were soloists.

The Philadelphia Orchestra, Leopold Stokowski, conductor, with Elizabeth Bonner, contralto, as soloist, appeared before a very large audience at the Lyric, on Dec. 5.

Ernest Hutcheson gave the seventh recital of the Peabody Conservatory series, Friday afternoon, Dec. 7, and received a hearty welcome in recognition of his former association as a member of the faculty. He played in an inspired mood and delivered his program brilliantly.

Harold Bauer appeared at the last of the recitals to be given for the benefit of the Maryland General Hospital, under the management of the W. A. Albaugh Concert Bureau, at the Lyric, Dec. 4. The imposing style of the pianist and his poetic fancy justified the prolonged applause. Esther Dale, soprano, was the assisting artist. Her intelligent singing was admired. John Doane was the accompanist.

Myra Hess Concludes Successful Tour

Myra Hess, who sailed for England on the Majestic on Dec. 15, after a most successful season in America, will return in January, 1925, and many dates for her fourth season are already booked. Miss Hess, who is now considered one of the greatest pianists in the concert field, can only stay in America for half of the season on account of her European engagements. After playing thirty concerts in America she has thirty-five more in Europe before she can take a vacation next summer.

Ella Good Impresses Goshen, N. Y.

GOSHEN, N. Y., Dec. 15.—Ella Good, contralto, gave a recital of American songs before the Twentieth Century Club recently and was well received by a large audience. Several extras were demanded at the close of the program. As the result of the fine impression made by Mrs. Good, she has been re-engaged for a concert under the auspices of the Seward Sanitarium next month.

Gunster Wins Approval in Richmond

RICHMOND, VA., Dec. 15.—Frederick Gunster, tenor, appeared in a successful recital under the auspices of the Musicians' Club recently. He was heard by a large audience and was particularly effective in his singing of works by Hahn, Dvorak, Grieg and Rubinstein, and a group of character and dialect songs.

Hear Boston Artists in Norwich, Conn.

NORWICH, CONN., Dec. 15.—Gladys A. Berry, 'cellist, and Margaret Gorham Glaser, pianist, two Boston artists, contributed an interesting program for the members of the Norwich Music Association recently. The large audience was enthusiastic. Miss Berry played compositions by Cervetto-Salmon, de Boissedeffre, Sandby, Dunkler, Fauré, Boccherini, Glazounow, Dambois, Tor Aulin and Popper, and Mrs. Glaser's solos were by Bach-Saint-Saëns, Chopin, Liszt and Dent Mowrey.

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HAYES CONQUERS CHICAGO AUDIENCE

Tenor Reveals Himself as Aristocrat of Music in Admirable Recital Program

CHICAGO, Dec. 15.—Roland Hayes, Negro tenor, drew a large audience to Orchestra Hall for his first recital here on Wednesday night. Most of his hearers

were of his own race, but so deep was the impression made by his artistry that a much more representative gathering will undoubtedly hear him next time he comes to Chicago.

Hayes proved himself an aristocrat of music. There was no truckling to popular taste. Beginning with an arietta by Paradisi, he sang songs by Purcell and Handel, Bach's "Bist du bei mir," two Schubert and two Schumann songs, a French group by Franck and Fauré, a Biblical song by Dvorak, Grieg's "The Dream," and, best of all, a group of Negro spirituals. What he did with the

"Dream" aria from "Manon," sung as an extra, is something to be treasured in the memory for years. It has never been sung with such careful artistry, such subtlety of inflection, such tender feeling and such refined, smooth tone within the memory of this reviewer.

The tenor's voice is not large, and he misjudged the acoustics of Orchestra Hall so that some of his fine-spun pianissimos were lost on many in his audience. Aside from this, nothing but praise can be accorded him; praise for the haunting beauty of his voice, the perfection of his phrasing, his polished and distinct enunciation in German, French and English, and his refined musical feeling. If there was one song more than another that deserves praise, it was a "Japanese Love Song" by Matsuyama, sung in Japanese, as an extra. He was greeted throughout his program by whole-hearted and spontaneous applause, and had to add many extras, as well as repeat Schubert's "Die Forelle." Excellent accompaniments were played by William Lawrence. F. W.

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IN SOUTHERN CALIFORNIA

URGE LOS ANGELES AUDITORIUM PROJECT

Speakers at Commercial Board Luncheon Favor Memorial—Concerts and Recitals

By Bruno David Ussher

LOS ANGELES, Dec. 15.—The project for a Municipal Auditorium as a memorial to men of the Southland who lost their lives in the World War, and to enable citizens of Los Angeles to hear the best music at a minimum cost, received fresh impetus at a luncheon of the Commercial Board held at the Biltmore on Dec. 5. Several speakers urged the adoption of the plan.

"There are hundreds of thousands of reasons why such an auditorium should be built by and for the citizens of Los Angeles, and those reasons are the residents of this city," said L. E. Behymer.

"Los Angeles is the only city in the United States in which music has never been subsidized by popular subscription. We have been too busy with our individual pioneering to take cognizance of our growing population, which is hungering and thirsting for the best in the realm of art. We have never united, as we should, for the beautifying of Los Angeles."

The proposed auditorium should be financed by citizens generally and not left to a few public-spirited patrons, urged Mr. Behymer. He paid a warm tribute to the generosity of W. A. Clark, Jr., who, he said, had "taken copper nuggets from the mines of Arizona and transformed them into golden notes at the Philharmonic Auditorium."

Ben F. Pearson, president of the Civic Music Art Association, spoke on "Music and Citizenship."

E. G. Judah, managing director of the Commercial Board, declared that the proposal for the auditorium should be placed on the 1924 ballot.

Four concerts given by the Sistine Chapel Choir attracted crowded audiences.

Marie Sundelius, soprano, of the Metropolitan Opera, was acclaimed by a large gathering on Thanksgiving Evening, when she made her first appearance in Los Angeles.

Albert Spalding played the Dohnanyi Violin Concerto with the Philharmonic

Pianist Exhausts Tons of Muscular Force, Says Writer

THE concert pianist in the course of a two-hour recital exhausts several tons of physical power, according to George Cameron-Emslie, writing on "The Prodigious Power of Pianists" in the periodical *Strength*. Mr. Cameron-Emslie in the course of his investigation of the subject interviewed Josef Hofmann, Rudolph Ganz, Frederic Lamond, Vladimir de Pachmann, Percy Grainger, Elly Ney, Myra Hess, Ethel Leginska, Alexander Borovsky, E. Robert Schmitz and André Benoist. The first-named declared that pianissimo playing required by far the greatest muscular energy, paradoxical as it may seem. Mme. Ney described digging in the garden as the ideal way to maintain physical power during the summer. Mr. Benoist declared that he had a system of exercise for the fingers. All the artists mentioned contribute interesting evidence for the writer's theory of great call upon physical strength during public performances.

Orchestra on Nov. 30 and received an ovation. Walter Henry Rothwell conducted the orchestra in Brahms' Fourth Symphony and Tchaikovsky's "Capriccio Italien." The concert was repeated on Dec. 1. Audiences again were very large.

Stage seats had to be sold also for the Josef Lhevinne piano recital on Nov. 27, under the Behymer management. The Russian pianist gave a second concert on Nov. 30 for the Woman's Club of the University of Southern California, Mrs. Elizabeth von Kleinsmid, president.

Hadley's "In Praise of Music" was creditably sung by the Los Angeles Choral Society under Ruth Antoinette Sabel, director of the Chamber of Commerce, Bureau of Industrial Music, on Dec. 2, at Temple Baptist Church.

William Tyroler, former chorus master at the Metropolitan, has been chosen conductor of the reorganized "Wayfarer" pageant chorus of about 900 voices. Mr. Tyroler is planning to present Liszt's "Legend of St. Elizabeth" during the Lent season.

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High Lights of Musical Paris

[Continued from page 19]

Mme. Croiza, Marcel Dupré give courses in musical interpretation. The Ecole Normale was the first in France to institute last summer a lecture-recital devoted to the younger American composers, and again this year M. Mangeot found it possible to arrange in the busiest days of June another lecture-recital of mine devoted to "The Celtic Element in American Music." The recently established ten scholarships for American students at the Ecole Normale link up this institution more and more with American musical life.

Stravinsky's "Noces"

Albert Roussel's opera-ballet, "Padmavati," staged at the Grand Opéra, and Stravinsky's "Noces" were the chief attractions of the Paris "grande saison." "Padmavati" is a pathetic story of a Hindu prince who wants to save his wife and his besieged capital by giving them both to the Moslem conqueror. To save her husband from dishonor the wife, Padmavati, kills him and burns herself, according to Hindu custom, at the moment the conqueror breaks into the capital and enters the temple. Being by far the strongest of Albert Roussel's works, "Padmavati" has color, tragic majesty and outstanding expressive strength, particularly in its second act, the Hindu funeral and self-burning of the widow.

The "Noces" presents Russian wedding scenes, their wild rhythms and religious fervor in schematic designs and primitive plastic movements. The colors are reduced here to black and white, the scenery to a rude Russian village bedroom in a peasant's house, the plastic proceedings to some pyramids or columns composed of human bodies and to snake-like movements suggesting the rites of Russian sectarians.

Again and again Stravinsky tries hard to create a new manner, open a new path of composition, create something which

the world never saw and never heard before. He succeeded better this time than last year with his monotonous and lamentable "Mavra." This time we had neither the enormous orchestra of "Sacre du Printemps" nor the meagre, reduced ensemble of "Mavra." It was an orchestra whose noise would stagger a brass-band master. In "Noces" the orchestra eliminated the strings entirely; it consisted of four grand pianos, a cymbalon and a battery of about a dozen percussion instruments of all kinds, which were anything but gentle. There were also in

the orchestra four soloists and a chorus which cried out some agitated fragments of prayers, jokes, exclamations and so on.

The new path which Stravinsky evidently wanted to demonstrate in "Noces" consists in replacing the expressive strength of melody, harmony and polyphony by sheer rhythmic strain and pressure. And of course a clever craftsman gets in this way something which affects our nerves. But the effect he attains has nothing to do with musical aesthetics. It is of purely physiological order.

It was amusing to note that many musicians present at the performance were enthusiastic mainly about the scenery and costumes (designed by Natalie Gontcharova) and the painters kept praising mainly the music!

Kansas City School Moves to New Home



New Quarters of the Horner Institute of Fine Arts in Kansas City, Kan.

KANSAS CITY, Kan., Dec. 15.—The Horner Institute of Fine Arts, which occupies a prominent place among the musical institutions in the city, has lately removed its quarters from Minnesota Avenue to 40 South Eighteenth Street. The building, which was formerly the residence of Dr. George Grey,

has been leased for a term of years from the Armourdale Lodge of the Masonic order. It is situated in the Grandview Park residential section, which is one of the fastest growing parts of the city. Renewed interest in the school and an increase in the enrollment have already been noted.

FREDERICK A. COOKE.

ARTISTS VISIT PROVIDENCE

Recitalists Share Interest with Boston Symphony and University Glee Club

PROVIDENCE, R. I., Dec. 15.—Ignace Jan Paderewski appeared in recital in the Albee Theater before a very large audience on Dec. 7, and met with an enthusiastic reception. The pianist opened his program with his own Variations and Fugue in E Flat. The recital was under the local management of Albert Steinert.

The second concert of the series of the Boston Symphony was given in Infantry Hall on Dec. 10, and attracted an audience estimated at 2000 persons. Ethel Leginska was the soloist and after her brilliant performance of Liszt's Fantasia on Hungarian Folk Tunes was recalled six times. The First Symphony in E Minor by Sibelius was the chief orchestral work.

Emma Calvé appeared on Dec. 2 in a recital for the benefit of the Under-Privileged Child Fund, fostered by the Kiwanis Club of Rhode Island. Mme. Calvé aroused great enthusiasm in the Habanera from "Carmen."

Wassily Besekirsky, violinist of the Rhode Island Trio, and Alexander Rihm, pianist of the trio, were heard in concert in Memorial Hall on the afternoon of Dec. 2. The Rhode Island Trio is fostered by Austin Levy, a wealthy manufacturer of the village of Harrisville, in the northern part of the State, who but recently gave the sum of \$10,000 for the development of music in

this small mill town and the surrounding country.

Roland Hayes, Negro tenor, was warmly applauded in recital on Dec. 6.

The University Glee Club, conducted by Berriek Schloss, gave the opening concert of its thirteenth season in Memorial Hall of the Rhode Island School of Design on Dec. 14. Della Baker of New York was the soloist. The club's program included songs by Bach, Handel, Henschel, and Brahms, arranged by Archibald T. Davison of the Harvard Glee Club, and a group of Choral Hymns from the "Rig Veda" by Gustav Holst.

N. B. PETTIS.

Berthe La Chicotte, soprano, is singing with much success in the Middle West, where she is fulfilling a series of engagements. One of her recent recitals in which her voice and musicianship were admired, was in Pueblo, Colo., where she sang under the auspices of the Music Teachers' Club. Other appearances in Colorado were in Denver and Colorado Springs.

Clara Clemens, mezzo-soprano, will fulfill a series of engagements the latter part of this month in Missouri for the benefit of the Mark Twain Memorial Park Association. Following these, Mme. Clemens will give several concerts in the South, returning to Burlington, Iowa, for a joint appearance with Ossip Gabrilowitsch on Jan. 28.

Mabel Garrison will conclude her extensive tour of the South with her recital in Jacksonville on Dec. 28.

TRENTON SYMPHONY WINS NEW SUPPORT

Aided by Local Lions Club and 200 Patrons, Begins Third Season Successfully

By Frank L. Gardiner

TRENTON, N. J., Dec. 15.—Thanks to the support of more than 200 patrons and sponsored by the local Lions Club, the Trenton Symphony's third season began auspiciously on the evening of Nov. 27 with a fine concert under the leadership of Godfrey Schroth. The orchestra was organized two years ago by Gustav Hagedorn, conductor; but unfortunately has suffered hitherto from lack of public support.

The program for the opening concert included Weber's "Freischütz" Overture, Schubert's "Unfinished" Symphony, Bizet's "L'Arlesienne" Suite, No. 1, and short pieces by Bach, Reinecke, Schubert, and Tchaikovsky, all effectively played and winning many recalls for the conductor.

Mildred Bryars, contralto, was the soloist, and aroused great enthusiasm by her singing of an aria from Verdi's "Don Carlos" and a group of songs in English by Curran, Strickland, J. S. Bacon, and Woodman, to which she was compelled to add several encores. Piano accompaniments for the songs were well played by Muriel Tilden Eldridge.

MILWAUKEE CHORUS CHARMS

Boepler Forces Give Brilliant Concert —Flonzaleys Heard Again

MILWAUKEE, Dec. 15.—The A Cappella Chorus of 150 voices gave one of the finest concerts in its history on Dec. 3 when its conductor, William Boepler of Chicago, lead his forces through the intricacies of various eight part choruses and other numbers with precision, the sharpest kind of attack and considerable detail in shading.

Two numbers sung pianissimo, Goehler's "Nachtgesang" and F. Melius Christiansen's arrangement of "Beautiful Saviour" made the most decided impression on the large audience. Works by Gounod, Mendelssohn, and other composers were on the program. Naomi Nazor, soprano, gave two groups of solos most acceptably and John Carre, pianist, played pieces by Korngold, Debussy, Haydn, Chopin, Schumann, Schubert and Brahms.

The Flonzaley Quartet played on Sunday afternoon, Dec. 2, at the Pabst Theater, under the management of Margaret Rice, for the large number of loyal Flonzaley followers who have not missed its concerts for the last dozen years. The flawless playing of the Quartet was manifested in Beethoven's C Major Quartet, Tanieff's Theme and Variations, Mozart's A Major Quartet and a number of encores.

Havrah Hubbard, pianist and former Chicago music critic, gave "operalogues" in the Auditorium, Plankinton Hall, demonstrating the characters of "Madama Butterfly" and other operas with remarkable versatility. The performances were given under the auspices of the Ladies of the G. A. R., Hobart Circle.

C. O. SKINROOD.

The Chamber Music Course of the University of Minnesota was opened recently with an organ recital by Marcel Dupré in the new Music Building, under the direction of Mrs. Carlyle Scott. Mr. Dupré played five pieces by César Franck and improvised a complete symphony of four movements, which he based on six melodies handed to him by Professor Scott. His playing was a revelation to the large and enthusiastic audience that heard him.

Josef Hofmann will be in the South and Southwest until the holidays, which he will spend at his place in Aiken, S. C. He will go to Philadelphia for orchestral appearances with the Philadelphia Orchestra on Dec. 28 and 29.

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Pianists Again Easily Top List of Week's Recitals

THE potent appeal exerted by the pianist's art was again demonstrated last week, piano recitals well outnumbering other concert events of all kinds. The week held special significance in that it brought before the public two giants of the keyboard—one a familiar figure, Paderewski; the other an eminent virtuoso returning here after seventeen years abroad. In addition to these interesting events, the seven-day period brought a recital by the admired English contralto, Clara Butt; an "international referendum" program by the Franco-American Musical Society; some rarely heard Beethoven works by the Friends of Music; a novel Debussy-Ravel opus by the Philharmonic; recitals by Lamond and Siloti, and a number of other out-of-the-ordinary programs.

Paderewski Reappears

When Ignace Jan Paderewski, in the course of his recital at Carnegie Hall on Saturday afternoon, played Chopin's Nocturne in D Flat, he luminously revealed to the great audience the secret of his power as a master pianist. There were many things of moment in the program, but the incomparable beauty of this Nocturne surpassed everything else. Under the spell of Mr. Paderewski's fingers, the piano sang the lyric in soft tones of such fascinating charm as to be unforgettable. Critics may engage in controversy about Paderewski, but it is in moments like these that one perceives why he is hailed as a supreme artist.

He opened his recital with his own Variations and Fugue in E Flat Minor, Op. 23—a work which furnishes an imposing example of constructive ability and scholarship, whatever other merits it may have. Having played this with rich contrasts and enormous dynamic effects, he proceeded at once with Beethoven's E Flat Sonata, No. 1, of Op. 27. Here he exercised that poetic insight and magnetism, sense of form and power of expression which have made him famous as a Beethoven exponent. The spontaneity of the Allegro, the superb grace of the brief Adagio and the virtuosity of the Finale were delightful. Without leaving the piano, he plunged into Liszt's massive Sonata in B Minor. This work, rococo at best, and in absolute contrast to the depth and significance of the Beethoven Sonata, served to illustrate the plenitude of the pianist's resources of technic and to demonstrate that he retains all his command of the keyboard in piling climax upon climax in the fashion here adopted by Liszt. Called upon for an encore after these three big works, he tossed off another colossal number, Liszt's transcription of "Erlkönig."

The Chopin numbers formed the next group, with the Barcarolle in A Minor and Valse Caprice of Rubinstein. The

Chopin Nocturne was preceded by the Ballade in F Minor, interpreted with imaginative tenderness and grace, and was followed by the Scherzo in B Flat Minor, brilliantly played.

Of course there was tremendous enthusiasm. Crowds rushed toward the platform and kept the pianist playing encores till a late hour. P. J. N.

A "Referendum Program"

Modern music found a thoroughly responsive audience at Aeolian Hall on the evening of Dec. 14, when the Franco-American Society gave its "international referendum" program, so called for the reason that those who undertook the duty of compiling it were assisted by suggestions sent in by the large advisory board of the society. The result of this collaboration was that the program was composed, on its instrumental side, of Zoltan Kodaly's First String Quartet, Debussy's "Danse Sacree et Danse Profane" and a Piano Trio by Ravel. Increased interest was derived from the presence of Marya Freund, who thus made her first appearance in New York in a list of about a dozen songs—Italian, Russian and Spanish. A complaint that the concert did not include an American composition has been met by an official explanation, in a letter published in *MUSICAL AMERICA*, that such a work was chosen, but was afterward abandoned because of its performance at another concert only a few days before.

An artistic performance of Kodaly's work was given by the French-American String Quartet—Gustave Tinlot, first violin; Reber Johnson, second violin; Saul Sharrow, viola, and Paul Kefer, cello. The four movements contain much music of poignantly expressive character, and the Quartet is especially noteworthy in the full scoring of the first movement and the beauty of the themes in the Lento which succeeds it. The four artists were warmly recalled. Carlos Salzedo played brilliantly the harp part in the Debussy Dances, in which that in-

strument was supported by an excellent string accompaniment by the members of the French-American String Quartet and Henry Moscovitz and Delmas-Bousagol. In response to persistent applause, Mr. Salzedo returned to the platform four or five times. At last he gave a harp solo as encore and was still so enthusiastically recalled that he had to play a second encore. E. Robert Schmitz, Gustave Tinlot and Paul Kefer concluded the program with the Ravel Trio.

Mme. Freund is a singer of undoubted temperament, who endowed all her music with vital meaning. Though her voice is not of great quality, it is of extended range, and she employed it with such sympathy and such versatile art that she made a prompt impression upon the large audience. Her program comprised Italian songs by Pizzetti and Castelnuovo, two songs without words by Prokofieff, Stravinsky's "Monastery Bells" and five Spanish songs by De Falla, who has furnished these with piano accompaniments of extraordinary brilliancy, played with commanding resource by Mr. Schmitz. P. J. N.

Dame Butt's Recital

"Hands across the sea" is doubtless the right phrase to employ in describing Dame Clara Butt's return to the local concert platform on Thursday afternoon of last week. The distinguished English contralto gave what was announced as her only New York recital in Carnegie Hall, under the patronage of the British Embassy, and a gay touch was lent by the juxtaposed colors of

America and Britain hung from two center boxes. She had the assistance of the well-known English 'cellist, W. H. Squire, with Ivor Newton providing the piano accompaniments and Ellmer Zoller at the organ.

Dame Butt's voice is still the unique organ of old. It retains the remarkable range, power and variety of color that have made its possessor's fame a household word throughout the music-loving world. As a rule, Dame Butt produces her rich and pealing tones with rare ease and success, although there were a few fleeting moments last week when she forced and coarsened her voice.

The contralto's several groups were rather curiously chosen, but very effectively contrasted. She began with a song of poignant character—Respighi's "Nebbia"—and completed her first group with Ethel Smyth's rather colorless "Chrysilla" and Rachmaninoff's "In the Silence of the Night," the last named sung in the original Russian. Three French essays made up her second group. Chausson's delicate but trivial "Les Papillons" instantly took the audience's fancy and had to be repeated. Easily the finest music—and the best sung as well, in spite of a bit of hoarseness blemishing its close—was the "Air de Lia," from Debussy's "L'Enfant Prodigue." A final group comprised numbers by Graham Peel, Cowen, Herbert Hughes and Raymond Loughborough, and in addition to her printed list the contralto was forced to add ex-

[Continued on page 31]

Rosenthal Returns After Seventeen Years and Plays with Magical Skill

THE old happy days of bravura-playing are gone forever, they tell us with a smug shake of the head. Yes, along with other quaint indulgences of our late ancestors, this style of piano-playing, its glories departed, has faded into a pallid memory. But is it really so? Not while Moriz Rosenthal lives and can touch ivory keys with supple hands.

The renowned pianist came back to New York on Friday evening of last week, after seventeen years' absence, and before a Carnegie Hall audience that included many musicians and particularly pianists, he won an overwhelming triumph. It is the orthodox thing to describe Moriz Rosenthal as a super-technician; a Cinquevalli of the keyboard who juggles great groups of notes with supreme ease and certainty. His technical prowess, to emphasize which has long been the fashion, time has hardened into a tradition. Today, as twenty years ago, the average listener—dazzled by the cold light of this virtuoso's skill—appears content to penetrate no deeper into the mysteries of his playing.

It is unfortunate, if perhaps inevitable, that this should be the case. For Mr. Rosenthal is more, much more, than a supremely endowed technician; he is a refined, deeply versed musical artist. A man with perhaps no genuinely profound store of emotion, he is yet keenly sensitive and discriminating. His playing is at once exquisite, elegant and strong, like a strand of fine silk. Over its surface colors of the rarest delicacy and loveliness pass and change incessantly. And at the back is an immense and alert intellect, making the form of the music he interprets clear as water and a joy for its own sake.

His is bravura-playing, if you will, but playing very rarely blemished by calculated display. The Beethoven Sonata, Op. 109, in E Major, that opened his program is not the type of music to commend itself to the mere maker of sound and speed. Its meditative beauties Rosenthal explored and revealed with supreme taste and musicianship. The form was finely delineated, the colors applied with sure and sensitive hand. If this interpretation failed to plumb the true emotional depths of Beethoven's music, there was compensation for some in its clarity, just balance and intellectual power.

Chopin's B Minor Sonata, which followed, was a marvel of tonal tracery, a shimmering pattern in which the voice-lines made a design of the most refined beauty. The Scherzo was a technical tour de force, while the slow movement

presented a mood-picture of quiet but compelling charm.

But in spite of the impressive things achieved with these works in the larger forms, it was in the miniatures on his program that the pianist gave the greatest delight. Couperin's "Tendre Nannette" was exquisite beyond all imagining under Rosenthal's fingers—fingers of silk with bones of steel—and Padre Martini's Gavotte he made a tiny dance-poem of wondrous lightness and grace. A brilliant Allegro by Scarlatti was breathtaking in its technical mastery; and four Preludes by Chopin, including the lovely little mazurka-form in A and the dainty one in F, had surpassing distinction and lustrous tone to commend them to the ear. Indeed, the Prelude in F was tossed off with indescribable fluency and charm; it was a thing that a breath might have destroyed—a bubble, a feather, perfectly poised and accomplished. The famous C Sharp Minor Waltz was capably played, and in the succeeding Chopin-Liszt "Chant Polonais" the pianist had a medium for his transcendental technical skill. His effortless execution of this show-piece excited the audience to a clamorous demonstration, which only subsided after the addition of Chopin's Valse in A Flat.

For his last group Rosenthal chose a Berceuse by Liadoff, an Etude in D Flat by Scriabin and his own Humoresque on themes by Johann Strauss. The last-named proved a bewildering display piece, whose formidable difficulties the pianist met with ease. Certainly this virtuoso at sixty-one years has lost no jot of his old skill; nothing could have exceeded the brilliance and unerring accuracy with which he performed this empty and exacting piece. But his real technic goes deeper than mere dexterity. If he can loose rockets of gleaming sound, he can also trace and present with the finest clarity the form of a musical work. His intellect touches and distinguishes all that he does, and his emotion, while held in leash, imparts a quality to his playing that safely redeems it from the superficial. Rosenthal remains a remarkable pianist, and more—a great pianist.

He had a genuine success at this recital. Of course he had to give generously in the way of encores, and among these was nothing more astonishing on the technical side than his playing of the "Minute Waltz" in thirds and sixths. He does this sort of necromancy easily and perfectly, but one prefers the artist when he is revealing the more intimate beauties of an old French composer or marking out the grand plan of a Beethoven sonata. B. R.



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Brilliant Events Fill Chicago's Week

VARIETY RULES IN RECITAL CALENDAR

Trio, Indian Baritone, Chorus and Composer Present Programs

CHICAGO, Dec. 15.—Several recitals competed with the opera for the favor of Chicago music-lovers this week. Among other events, the Cherniavsky Trio gave a concert in Kimball Hall; Chief Golden Voice, an Indian baritone, made his Chicago debut in Orchestra Hall on Monday night; Clarence Loomis, American composer, appeared in a program of his compositions, and the Chicago Madrigal Club gave its first concert of the season in Kimball Hall on Thursday night.

The Cherniavsky Trio—Jan, pianist; Leo, violinist, and Mischel, 'cellist—showed smoothness and refinement in their ensemble, and their readings were guided by careful musicianship. The tones were individually beautiful and blended into a mellow ensemble, full of light and shade. They played a trio by Beethoven, one by Rachmaninoff, and Fantasy in C Minor by Frank Bridge.

Chief Golden Voice, known also as Barrington B. Duncan, was best in his Indian songs and should be able to make a name for himself as poet and composer if he specializes as an interpreter of the music of his own people.

The Madrigal Club was in excellent trim for its season's first concert, and in the arrangement from the slow movement of Dvorak's "New World" Symphony the choristers sang with a richer tone quality than they have shown before. Daniel A. Clippinger, conducting, brought out a mellow choral tone from the singers. Else Harthan-Arendt, soprano, was assisting artist.

Clarence Loomis' program of his own compositions was heard in Recital Hall, Fine Arts Building, on Thursday night. Himself at the piano, he had the assistance of Elsa Kressman, soprano; Paul Mallory, tenor; Hans Muenzer, violinist; Hans Koelbel, 'cellist, and a string quartet. Mr. Loomis was in his best vein as a composer for instruments, with a good melodic sense and the creative technic to develop it. Koelbel and the composer played the first movement of his sonata for piano and 'cello with genuine charm. An excerpt from Mr. Loomis' opera, "Yolanda of Cyprus," proved interesting.

The Tuesday Art and Travel Club presented Edith Mason as soloist.

F. W.

JOINT RECITAL IMPRESSES

John Charles Thomas and Augusta Cottlow in Fine Program

CHICAGO, Dec. 15.—John Charles Thomas, baritone, and Augusta Cottlow, pianist, gave the third of the Kinsolving Musical Mornings last Tuesday in the Crystal Ballroom of the Blackstone Hotel. This was the first time this reviewer had ever heard Thomas, and to say that he was delighted by his singing would be an understatement. What a baritone for the title rôle in Xavier Leroux's opera, "Le Chemineau"! There are few baritone voices today that can vie with his, and his tones have the operatic timbre, the resonance and carrying quality, even in the pianissimo

passages, that insure his success in grand opera.

We know no French baritone who can sing Massenet's "Promesse de mon avenir" as beautifully and tastefully as Mr. Thomas sang it on this program, or whose phrasing and enunciation are any better than his in Paulin's "Le chemin de lune" and Bemberg's "Il neige." To say that he was best liked in his group of songs in English is merely a tribute to his sincerity, for all too many of our singers slur their words when singing in their own tongue. Thomas, however,

gave the same scrupulous care to the words and phrasing in his English group that he gave to his Italian and French songs.

Augusta Cottlow, in a Busoni arrangement of a Bach "Chaconne," two Chopin numbers and Liszt's Twelfth Hungarian Rhapsody, showed an accurate technic and an admirable sense of shading. She played the Liszt number at a slower tempo than we have been accustomed to, but hers was good, sound piano playing, and therefore enjoyable.

F. W.

SUNDAY LIST BRINGS PROMINENT VISITORS

Levitcki, Leginska and London String Quartet Heard—"Creation" Sung

CHICAGO, Dec. 15.—Mischa Levitcki, Ethel Leginska, the London String Quartet, and a presentation of Haydn's oratorio, "The Creation," supplied rich musical fare on Sunday. It is interesting to contrast the Mischa Levitcki who came here for the first time seven years ago, a poet-dreamer, a musical idealist, with Levitcki the pianistic giant who played on Sunday in Orchestra Hall.

This reviewer would fain have heard his entire program, for the promise of his early appearances here has been fully realized, and he is today one of the Titans of music. It is not merely that his fingers have an astonishing celerity and accuracy; but it is that his playing is guided by a musician's intellect. He has gained a majestic sweep and fire, while still retaining the delicacy of his touch, and with all his polish and fire and technical proficiency there is a delightful sense of ease in his playing. He was heard by this reviewer in his Schubert group, beginning with the glorious Impromptu in B Flat and ending in the Schubert-Tausig "Marche Militaire."

The London String Quartet, at the Blackstone Theater, represented the summit of their art. Perfection cannot be improved upon. There remains always the question of different interpretations to lend interest to performances of any given work by different ensembles, but this reviewer cannot conceive of more colorful playing, more beauty of shading and tone, than the London String Quartet gave to the Beethoven B Flat Quartet. They seemed never to repeat a phrase without giving it some new accent of color. It was like a painting that changes under different lights, being the same painting, yet wearing a different aspect.

Ethel Leginska returned after a four years' absence, for a piano recital in the Playhouse. Her playing was individual and distinctive, but her own compositions, "Gargoyles of Notre Dame" and "Dance of a Puppet," played for the first time in Chicago, strayed so far afield from the beaten paths of music that they became bizarre and bewildering.

Ilse Niemann, violinist, drew almost a capacity audience to the Studebaker Theater, and gave a musical treat. This reviewer could hear only the Bach Air for G String, but this was excellently done, with broad bowing and majestic tone.

Verna Lean, contralto, making her Chicago debut at Lyon & Healy Hall, revealed a voice of unusual promise, and her manner of singing showed talent and intelligence.

The Chicago Singverein sang "The Creation" in the Auditorium Theater on

Sunday night, accompanied by an orchestra of fifty pieces. The plaudits of the audience were a just tribute to William Boeppler's musicianly conducting and the admirable balance of tone. This carefully trained chorus gave an unusually inspiring performance of the work. Else Harthan-Arendt, soprano, made the lovely "With Verdure Clad" a model of finished song, and Forrest Lamont, tenor, and Dr. Fery Lulek, baritone, interpreted their parts excellently.

F. W.

In Chicago Studios

Chicago, Dec. 15.

CHICAGO MUSICAL COLLEGE

Lillian Kaufer, pupil of C. Gordon Wedertz, and Cora Quast, pupil of Dr. Fery Lulek, appeared in joint recital at Waukegan, Ill., Dec. 4. Marguerite Moon, artist-pupil of Wedertz, gave a recital this week under the auspices of the First Swedish Baptist Church. Roslyn Asner, piano pupil of Edward Collins, was soloist at a concert given by Jules Falk, violinist, at the Auditorium Dec. 2. Martha Kretz, pupil of Mabel Lewis Howatt, won a part in "Abie's Irish Rose" in a dramatic competition. Eleanor Koskiewicz, pupil of Edward Collins, gave a piano recital at Lake Bluff, Ill., last week. Dr. Fery Lulek of the faculty won much success last Sunday evening as soloist in the performance of Haydn's oratorio, "The Creation," at the Auditorium Theater.

AMERICAN CONSERVATORY

Bernice Violle McChesney, pianist pupil of Henriot Levy, has been engaged as soloist with the Chicago Civic Orchestra at the second concert. The theater organ department, under direction of Frank Van Dusen, is enjoying the largest registration in its history. Recent positions obtained by pupils in this department include Stanley Austell, Butterfly Theater, Kenosha, Wis.; Frederick Marriott, Adams Theater, Chicago; Mazie Peralto, Columbus Theater, Chicago; Helen Searles, Woodlawn Theater, Chicago; Ruth Willtrout, Ohio Theater, Indianapolis. Florence Samuels, graduate of the public school music department, is now supervisor of music at Albuquerque, N. M. Richard Hire, pupil of Henriot Levy, was selected to play at the final contest of the American Artist Association.

BUSH CONSERVATORY

Pupils of Bush Conservatory and members of the master school, of which Charles S. Peterson is patron, gave a concert on Friday at Mr. Peterson's home on Lake Shore Drive. Pupils of H. William Nordin gave a program in the music room of the Swedish Club on Thursday evening, assisted by Robert Sanders, pianist, and Edith Kendall, violinist. Sigrid Hansen, student in the expression department, gave a reading at the annual fall concert of the Kedzie Avenue Methodist Church. Carleton Cummings, tenor, was soloist Wednesday at the Engleside Methodist Episcopal Church for the women of the southern Chicago district of missionary societies.

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SYMPHONY FEATURES SUITE BY AMERICAN

Deems Taylor Opus Charming Audience—Moiseiwitsch Aids as Soloist

CHICAGO, Dec. 15.—Deems Taylor's orchestral suite, "Through the Looking Glass," played by the Chicago Symphony at its weekly brace of concerts Friday afternoon and Saturday night, proved as delightful a novelty as has been heard here for a long time.

Here was music with real humor and imagination. Occasionally also it was sentimental, but always the sentimentality was restrained and held in leash by good taste and refinement. The suite has also the great merit of real beauty. The audiences liked it immensely. Frederick Stock conducted.

Benno Moiseiwitsch was soloist, playing a Concerto for piano and orchestra, and also participating in a performance of the Brandenburg Concerto of Bach for harpsichord, violin, flute and orchestra. Albert Quensel, flautist, and Jacques Gordon, violinist, played beautifully. Mr. Moiseiwitsch's work was admirable indeed, with fine tonal contrasts. He was warmly applauded at both concerts, and responded to many curtain calls.

F. W.

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Fannie Bloomfield Zeisler Engaged by American Conservatory of Chicago

CHICAGO, Dec. 15.—Fannie Bloomfield Zeisler, the noted pianist and teacher whose engagement by the American Conservatory was announced in *MUSICAL AMERICA* recently, will join the faculty of the summer master school on June 23 and remain five weeks.

Mrs. Zeisler, whose home is in Chicago, has lately been in Europe for rest and travel. She recently returned, after fifteen months abroad. She has been famous for years as a concert artist, and has trained many pupils who have acquired fame in the concert field.

Her first teacher was Bernhard Ziehn of Chicago. Soon after beginning the study of piano she became the pupil of Carl Wolfsohn. In 1877 she was heard by Mme. Essipoff, who pronounced her a genius and advised her parents to send her to Leschetizky. For five years Fannie Bloomfield studied with him in Vienna, and returned to America in the fall of 1883.

For ten years she appeared on the concert stage every winter as soloist with all the prominent orchestral organizations in the country, and building up a great name as a leading artist. Then, in 1893, she went to Europe, and appeared in Berlin, Vienna, Leipzig, Dresden and other German cities, where she was recognized as the greatest of women pianists. During the next winter she toured Europe, playing in Berlin, Hamburg, Bremen, Cologne, Frankfurt, Munich, Dresden, Leipzig, Magdeburg, Hanover, Copenhagen, Geneva and many other cities, winning triumph after triumph.

She returned to this country in the spring of 1895, and gained an enthusiastic following in all parts of the country. In San Francisco she gave eight concerts, being received with great enthusiasm. She captivated the London public in 1898 in a series of recitals and appearances with the great orchestras of the English capital, and was accorded the honor of being invited to the annual Lower Rhine Music Festival at Cologne as piano soloist that year.

Mrs. Zeisler made another tour of



Fannie Bloomfield Zeisler, Pianist

Europe in 1902-1903, and played in the largest cities of Germany, Austria and France, repeating her former sensational successes.

During the seasons since then she has again played with all the American orchestras, her appearances frequently attracting record-breaking crowds. She has given recitals to sold-out houses in most of the larger cities of the United States. She made another concert tour of Europe in 1911-1912, and was again acclaimed as one of the world's greatest pianists.

Among the many distinctions bestowed upon her, it may be mentioned that she is an honorary member of the Woman's Club, Book and Play Club, Musicians' Club, Three Arts Club and the Woman's Aid, all of Chicago; also of the Lake View Musical Society, Peoria Woman's Club, Sacramento Saturday Club, Warren (Pa.), Philomel Piano Club, St. Paul Schubert Club, Burlington (Iowa), Musical Club, Kansas City Musical Club and the Alpha Chi Omega Society.

tery of technic, her excellent memory, and her almost masculine strength and dynamic power in the difficult heavier parts of the Scandinavian master's work. F. W.

Phillips Sings at Riviera

CHICAGO, Dec. 15.—William Phillips, baritone, was starred in an Oriental fantasy at the Balabin & Katz Riviera Theater last week, singing "Till I Wake" from "Four Indian Love Lyrics" by Amy Woodford-Finden, Wednesday night of this week he sang in "The Messiah" at La Porte, Ind., for the La Porte Choral Society.

De Horvath Tours South

CHICAGO, Dec. 15.—Cecile de Horvath, pianist, is touring the South this month in recital. She played last week at Bethany College, Lindsborg, Kan.; Fort Worth, Tex., and this week at Jackson, Meridian and Blue Mountain, Miss.; and twice in Mobile, Ala.

Book Artists for Mannes School Series

The Artist Recitals for this season at the David Mannes Music School will include the following: Wanda Landowska, harpsichordist, Dec. 21; the Lenox String Quartet, Jan. 16; David and Clara Mannes in a Sonata Recital, Feb. 20, and Fraser Gange, Scotch singer of lieder, March 19. The annual Christmas program was scheduled for Dec. 20.

Gescheidt Pupils Fulfill Engagements

Frederic Baer, baritone, pupil of Adelaide Gescheidt, has fulfilled many engagements this season with noteworthy success. He is soloist at the First Presbyterian Church in Brooklyn, where R. Huntington Woodman is organist. He sang in Allentown, Pa., recently and

made such a deep impression that he was immediately reengaged for a date in February. The Euphony Women's Trio, composed of Violet Dalziel, Esther Werner and Margaret Sherman, gave a successful recital at the Wurlitzer Auditorium, New York, recently. Della Samoloff, another pupil, appeared in the program of the New York Theater Club. With Anne Tindale at the piano, she was applauded in numbers by Verdi, Tosti, Gretchaninoff and La Forge. The Euphony Women's Trio, Mr. Baer, and Hazel Drury, soprano, gave the program at the second meeting of Miss Gescheidt's Voice Analysis Class at her residence studio on West Seventy-fourth Street on the evening of Dec. 4. Miss Gescheidt led the discussion on her scientific system of voice development.

Famous "Teatro dei Piccoli" to Tour Next Season

The famous "Teatro dei Piccoli" of Rome, originated and directed by Fidora and Podrecca, will make an extended tour of the United States and Canada beginning next October, according to an announcement by Daniel Mayer, under whose management the organization will appear. This is the puppet opera company which appeared with great success at La Scala in Milan, in London and in other principal centers of Europe, and recently in New York. The organization will include a large company and orchestra and will present an extensive repertoire of operas, lyric scenes and variety numbers.

Jacobi Completes New Compositions

Frederick Jacobi, American composer, has just completed "Two Assyrian Prayers" for soprano and orchestra, and a dramatic scene, "The Poet in the Desert," for baritone, chorus and orchestra. The latter is taken from fragments of a poem of the same name by the California poet, Charles Erskine Scott Wood. The works will have their premieres in the near future.

Many Orchestras Engage Cecilia Hansen

Cecilia Hansen, violinist, is having a very active first season in America and numbers many orchestral appearances among her engagements. She will play the Tchaikovsky Concerto with the State Symphony on the afternoon of Jan. 14, a work in which she has already been acclaimed in Princeton with the New York Philharmonic and in Chicago with the Stock forces. She will play with the Boston Symphony on Jan. 16 and will make two return appearances with the Chicago Symphony on Jan. 18 and 19. She will give a recital in Milwaukee on Jan. 21. This is said to be the first time in many years that a soloist has been re-engaged in the same season for a second appearance with the Chicago Symphony.

Maier Arranged Dohnanyi's Waltzes for Two Pianos

Guy Maier has prepared a two-piano arrangement of a set of "Wedding Waltzes" from Dohnanyi's pantomime operetta, "The Veil of Pierrette." The work made an immediate impression in Kansas City, when played by Maier and Pattison, and will be included in their program in Jordan Hall, Boston, and in their New York recital in the Town Hall on the afternoon of Jan. 12.

Antoinette Ward Pupil Demonstrates Memorizing Method

Milton Katz, fourteen-year-old pupil of Antoinette Ward, gave a recital before a large audience at the home of Mrs. Carl Levi, on West Seventy-fifth Street, recently. His program included two numbers by Bach, four numbers from Schumann's "Scenes from Childhood," three Chopin works, Rachmaninoff's Prelude in G Minor, Melodie by Moszkowski, a group by MacDowell and two works by Liszt. He exhibited the results of his three years' training under Miss Ward and demonstrated his power to memorize according to the method of conscious concentration taught. As a test, he played a Brahms Waltz, memorizing it in eight minutes before the beginning of the program. One of the Liszt numbers, Waltz Caprice in A Minor, he memorized the day before the program.

HAIL SHAVITCH IN ROCHESTER DEBUT

Ovation to New Conductor in Brilliant Concert—Visit of San Carlo Forces

By Mary Ertz Will

ROCHESTER, N. Y., Dec. 17.—Vladimir Shavitch made his first appearance in his new capacity as one of the conductors of the Rochester Philharmonic Orchestra on Wednesday afternoon, Dec. 12. Mr. Shavitch's conducting was most brilliant and arresting, and produced wonderful results with the orchestra, and he received an ovation.

Wagner and Tchaikovsky were the two composers represented on the program. Tchaikovsky's Fourth Symphony was given with all its high emotional tension and rapid change of mood, and the Scherzo had truly a magic touch. The "Rienzi" Overture, the "Lohengrin" Prelude, and the Introduction to the Third Act were masterful examples of Wagnerian color and mystery under Mr. Shavitch's hands.

Tina Lerner, who in private life is Mrs. Shavitch, gave a graceful, flowing and yet strong interpretation of the piano part in Tchaikovsky's Concerto No. 1, Opus 23, and was recalled several times.

The San Carlo Opera Company was warmly welcomed on its annual visit to Rochester. During the four days of its stay the company performed "Rigoletto," "Barber of Seville," "Cavalleria Rusticana," "Pagliacci," "Traviata," "Faust" and "Aida." Consuelo Escobar, Anne Roselle, Bianca Saroya, Manuel Salazar, Mario Basiola, Stella de Mette and Mario Valle were prominent among the principals. One of the matinees was devoted to a program by the Pavley-Oukrainsky Ballet, and added interest was given to this program by a performance of a Gipsy Dance by the Eastman Theater Ballet.

A greeting of marked cordiality was given the Rochester Symphony, Ludwig Schenck, conductor, at its first concert of the season at Convention Hall on Dec. 11. The Symphony was Raff's No. 3 in F Opus 153. Other works played were the Overture to "Rosamunde" by Schubert, and Svendsen's "Norwegian Rhapsodie," Opus 21. The soloist was Flora Stoll Rohr, dramatic reader, who was heard with the orchestra in Grieg's melodrama "Bergliot."

The first of a series of five concerts organized by the Hochstein Memorial Music School was given on Dec. 10 at the Baden Street Social Settlement. The Hochstein School, the Baden Street Social Settlement and members of the faculty and opera department of the Eastman School of Music are cooperating in this enterprise, the artists giving their services. Tickets are fifty cents for the series of five concerts. Those who took part on Monday night were Mary Silveira, soprano; Gerald Kunz, violinist, and Guy Frazer Harrison, pianist. The hall was crowded and great enthusiasm was expressed.

Gunster Sings for Mozart Club

Frederick Gunster, tenor, was the soloist in a concert by the Mozart Society at the Hotel Astor on Dec. 1. His program included a group of classics, songs by American composers and a group of Negro spirituals, sung in costume. The latter was presented by Mr. Gunster for the first time in New York and proved an interesting novelty.

Stickles' Pupil Engaged for Tour

George Anderson, tenor, pupil of William Stickles, has returned to New York to resume his studies after completing a long tour with the "Spice of 1922." Following a two months' course with Mr. Stickles, Mr. Anderson will begin an engagement of two years in a new musical production. Several other pupils of Mr. Stickles are active in concert and musical comedy this season.

Alfredo Gandolfi

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OREGON TEACHERS DISCUSS PROBLEMS

Hold Successful Convention in
Portland—Apollo Club Be-
gins Sixteenth Season

By Jocelyn Foulkes

PORTLAND, ORE., Dec. 15.—The Oregon Music Teachers' Association held its annual convention at the Portland Hotel on Nov. 30 and Dec. 1. Frank S. Grant, city attorney, made an address of welcome, and at the conclusion of the opening business session a musical program was given by David Beasley Campbell, pianist; Theodora Bushnell, contralto; and Sylvia Weinstein, violinist, with Randolph Howard and Mary Bullock as accompanists. The first afternoon session was devoted to pedagogical discussions, followed by an hour at the City Auditorium in which Frederick W. Goodrich, William R. Boone, and Francis Richter played on and explained the mechanism of the organ.

In the evening G. F. Johnson awarded the cash prizes he had offered to the successful students in the contests arranged by the State Association. The winners were: Class A, Voice—first prize, Mrs. G. Pennington; second, Mrs. G. Brumbaugh; Violin—first, Elza Uhles; second, Kenneth C. Brown; Piano—first, Stephen Whitford; second, Dorothy Hawkins; Class B, Voice—first, Nina Pettibone; second, Dorothy Savis; Piano—first, Genevieve Atofsky; second, Harold Gelman; Violin—first, James Eoff; second, Vernon Elliott.

A discussion of fundamental music training opened the Saturday morning session. Robert Walsh spoke on "Standardization of High School Credits"; Bishop Walter T. Sumner and John Landsbury also made addresses, and solos were sung by Lena Belle Tartar, accompanied by Alice Johnson.

The afternoon meeting brought the election of the following officers for the coming year: David Beasley Campbell, president; Robert Louis Barron, vice-president; Lucia C. Hart, recording secretary; Bessie Ann Harvey, corresponding secretary; Daniel Wilson, treasurer; Mrs. Charles S. Heinline, John Siefert, Lena Belle Tartar and W. T. Nichols, members at large.

The convention closed with a banquet, Emil Enna, presiding, and a program of music by Oregon composers was given. Pauline Miller Chapman, mezzo-soprano, sang five songs by Ina Rae Seitz, with Mrs. Seitz at the piano. Mabel Ryder Williams played piano pieces by Emil Enna, Dent Mowrey and

Mabel R. Williams. Alexander Hull, baritone, sang six of his own songs, accompanied by Eva Hanner Hull. Pieces for strings and piano by E. O. Spitzner were interpreted by Mr. Spitzner and members of his string orchestra, with Jessie Lewis at the piano.

The Apollo Club under the leadership of W. H. Boyer gave the first concert of its sixteenth season on Nov. 28. A large audience showed hearty appreciation of the choral work and the appealing beauty of the singing of Anna Case, soprano, the assisting artist. She sang three groups of solos, and Kremser's "Hymn to the Madonna" with the Apollo Club. She was repeatedly recalled, one of her encores being "There's a Lark in my Heart" by Charles Gilbert Spross, her able accompanist.

The Elwyn Concert Bureau presented Olive Kline, soprano; Lambert Murphy, tenor; Elsie Baker, contralto, and Royal Dadmun, baritone, with Marion Sims, accompanist, at the auditorium, on Nov. 26.

DENVER WELCOMES ARTISTS

Marya Freund Among Week's Recitals—Civic Symphony Heard

DENVER, Dec. 15.—Marya Freund, Polish mezzo-soprano, sang here on Dec. 10 under the auspices of the Denver branch of the Franco-American Musical Society, her program including classic German lieder and modern songs of the French, Russian and Spanish schools. With a voice that includes within its lower range some tones of colorful richness, Mme. Freund sang with fine musical intelligence and sympathetic emotional feeling.

She achieved uncommonly moving interpretations of "Der Tod und das Mädchen" and "Der Wanderer" of the Schubert group, and in five songs of Debussy, one each of Moussorgsky, Stravinsky and Gretchaninoff and seven songs of Spain by Manuel de Falla, the singer revealed her adaptability of style, musicianship and linguistic virtuosity, and her audience was enthusiastic. Dr. Rudolph Teller was a skillful and enthusiastic accompanist.

Mme. Freund was the guest of honor at a largely attended reception given by the Denver Art Association, the Allied Arts, the Franco-American Musical Society and the Denver Musicians' Society.

In the second pair of concerts in the series of the Denver Civic Symphony, on the evening of Dec. 7 and the afternoon of Dec. 9, the program included Weber's "Freischütz" Overture, the "Good Friday Spell" from Wagner's "Parsifal," Massenet's Symphonic Suite, "Les Erinnyes," and Rimsky-Korsakoff's "Spanish Caprice." Marguerite Goebel-LeGrand was the soloist, playing brilliantly with orchestra the Liszt Concerto, No. 2, in A Minor. The orchestra achieved its most effective results in the Massenet and Rimsky-Korsakoff numbers.

Paul Kochanski, violinist, and Arthur Rubinstein, pianist, appeared in recital on Dec. 3. The program began with the César Franck Sonata in A and later introduced each artist in numerous solos. Both were warmly applauded. Josef Kochanski was accompanist. This was the fourth subscription concert of the Robert Slack series.

The Tuesday Musical Club and the Orpheus Male Chorus, both under the leadership of R. Jefferson Hall, gave a concert at Trinity Church on Dec. 3. A feature of the program was West's "Elysium." Hazel Crawford-Laurent, Alice McNutt and Flora Farrington-Wilbur, sopranos; June King, contralto, and Everett E. Foster, baritone, appeared as soloists. Mrs. John S. Chase and Abbie Chase were accompanists.

J. C. WILCOX.

Mary Mellish, soprano of the Metropolitan, is now on a tour of the West. Among her engagements are recitals in Denver, Fort Collins, Colo.; Laramie, Wyo.; Temple, Ariz.; Trinidad, Las Vegas, N. M., and Fort Morgan.

FEATURE SYMPHONY MUSIC IN SEATTLE

Spargur Quartet Begins Its
Season—Dupré in
Recital

By David Scheetz Craig

SEATTLE, Dec. 15.—In the second concert of the Seattle Civic Symphony at the Metropolitan Theater, under the leadership of Mme. Davenport Engberg, Efrem Zimbalist, violinist, was the assisting artist of the afternoon. Mr. Zimbalist played in a masterly manner the Mendelssohn E Minor Concerto with the orchestra and a group of violin solos, in which he was accompanied by Emanuel Bay at the piano. The orchestral contributions were Schubert's "Unfinished" Symphony, Saint-Saëns' "Danse Macabre," Wotan's "Farewell" and the "Fire Music" from "Walküre" and Beethoven's "Leonora" Overture.

The first program of chamber music for this season by the Spargur String Quartet included Mozart and Tchaikovsky Quartets, Bridge's "Cherry Ripe" and McEwen's "Threnody." The personnel of this ensemble includes John Spargur, founder and first violin; Albany Ritchie, second violin; E. Hellier-Collens, viola, and George Kirchner, cellist.

Marcel Dupré, organist, was recently heard in an attractive recital.

Adams' Concert Band, conducted by Albert P. Adams, has added to an already full schedule another series of concerts.

Irene Hampton-Thrane, pianist, was heard in recital lately, under the auspices of Mrs. F. E. Palmerton, and was assisted by Florence Bohannon, soprano, with John Hopper at the piano.

Judith Poska, violinist, pupil of Bernard Perboner, performed three concertos, Bach's in E, Bruch's in G Minor and the Paganini-Wilhelmj in D, with Clide Lehman at the piano, in a recent recital, and exhibited a high degree of skill.

Mabel Almquist, pupil of Silvio Riegar, was heard in an attractive piano recital recently.

Louise Van Ogle, in the concluding lecture-recital of her 1923 winter course, chose Boito's "Mefistofele" as her subject.

The Coliseum Theater Orchestra, conducted by Osborn Putnam Stearns, is giving Sunday musical programs to appreciative audiences. Among recent soloists have been Winifred Parker, contralto; Edward McKay, tenor, and Iris Canfield, cellist.

May Peterson Acclaimed in Native State

May Peterson, soprano of the Metropolitan Opera Company, has been making a highly successful tour of cities in her native State, Wisconsin. In Oshkosh, her home city, practically the entire population turned out to welcome her, and her concert helped materially to wipe out the Music Club debt incurred last season. After her concert an informal reception was given in Miss Peterson's honor at the home of Mr. and Mrs. F. H. Josslyn.

Miss Peterson was heard also in Ripon and Marshfield. Before her recital in the latter city 150 guests assembled at a luncheon in the Guild Hall, at which she was the guest of honor. The hostesses were Mrs. G. E. Harrington and Mrs. H. Milbee, and the souvenirs were place-cards on which appeared a portrait of the soprano.

F. Clark Jacobs of Memphis, Tenn., sailed recently from New York for Italy, where he will study singing for a year and a half.

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New York's Round of Concerts and Recitals

[Continued from page 27]

tras. She was very warmly applauded throughout the afternoon by an audience of considerable proportions. Flowers in great abundance further rewarded the artist after her first group.

Mr. Squire, in the first movement of Grieg's 'Cello Sonata in A Minor and a group of shorter numbers, showed himself an artist of genuine distinction. His tone, while not particularly large, is pure and refined in quality; his style (barring a certain over-indulgence in portamento) is admirable, and his technical powers are those of a completely equipped artist. He was rousinglly applauded.

B. R.

Hoogstraten Leads a Novelty

A novelty from the French crept into the now conservative repertoire of the New York Philharmonic last week, when Willem van Hoogstraten gave a first New York performance to two Dances by Debussy, orchestrated by Ravel, in the brace of concerts on Thursday evening and Friday afternoon. The works in question are already familiar to piano devotees. The first, a Sarabande of grave beauty, was composed by Debussy in 1901 and forms one of a trio of pieces published under the title "Pour le Piano." Whether because of a some-

what subdued performance or its sobriety of orchestral color, the work moved on rather leaden feet. But the Danse that followed, a product of the composer's early period and dated 1890, is of piquant rhythm. It suggests the Spanish and is brilliantly scored, with employment of woodwind and muted brass, tambourine and various species of drums. The latter work might conceivably become popular.

Schumann's "Spring" Symphony was the most important work of the evening. Its blitheness and typical Schumannesque charm were well revealed in the conductor's reading. The performance was notable for spirit and buoyancy, and occasional broken threads in the tapestry were of relatively little importance in the gleaming whole. The program was opened with a rousingly fine playing of Brahms' "Academic Festival" Overture—applauded very heartily by the audience. On the heels of the evening came Tchaikovsky's "Romeo and Juliet" Fantasy, completing as colorful a program as the Philharmonic has given this season.

R. M. K.

To Mark Beethoven's Birthday

It was eminently fitting that the Society of the Friends of Music should devote its third program of the season to Beethoven, for the concert fell on the master's birthday, Dec. 16. One hundred and fifty years have passed since the greatest of symphonic composers saw the light of day, and time has not tarnished a bar of his majestic inspiration.

Yet his works are far from being of equal artistic value. One felt this particularly while listening to the "Namensfeier" Overture last Sunday, played by an orchestra of Metropolitan Opera men under Artur Bodanzky's baton. The "Namensfeier" was written to celebrate "the joy of liberated Europe" after the final unseating of Napoleon and was planned for performance in honor of the Congress of Vienna in 1814. It was completed too late for that august purpose and was made into a birthday offering to the Austrian Emperor. Thus it is essentially a piece for an occasion. The score will not bear comparison with more famous works from the same hand. It is workmanlike, spirited and lacking nothing of dignity, but it is not the greater Beethoven. This music is not winged, nor has it the grandeur or dramatic sweep of such masterpieces as the "Leonore" Overtures, Nos. 2 and 3, or the "Coriolan." It was, however, well worth hearing, and the performance was an excellent one.

The soloist was Harold Bauer, who played the Piano Concerto in C Minor with consummate art, realizing and bringing to life all the grave poesy, tenderness and deep musicianship that reside in this noble score. His performance, particularly of the slow movement, was supremely fine and exalted. It well deserved the ovation that greeted the artist after the final bars.

To close there was the "Choral Fantasia," that remarkable prototype of the Ninth Symphony. True, it never touches the heights or plumbs the depths of that grand score, but it is rich in feeling and fully worthy of the signature it bears. Mr. Bauer played the long and ornate piano Adagio with orchestra with characteristic skill and devotion, and the chorus of the Friends of Music, fired by Mr. Bodanzky's ardor, sang the concluding chorus with abounding spirit, fine precision and sterling vocal quality. All in all, a memorable afternoon.

B. R.

Frances Nash's Recital

Frances Nash, pianist, was heard for the first time this season in recital in the Town Hall on the afternoon of Dec. 10. Beginning with a Prelude and

Fugue of Bach, Miss Nash quickly established the fact that her playing, always agreeable, has grown in breadth as well as depth since her last appearance here. MacDowell's "Eroica" Sonata, which followed, seemed a trifle lengthy, but Miss Nash played it with much finish. Some exception might be taken to the dynamics used in Chopin's D Major Nocturne, Op. 27, No. 2, but having accepted the hypothesis, the piece was played consistently and its interpretation was interesting. So also the C Sharp Minor Scherzo, which followed. The final group consisted of Albeniz's "Evocation" and the rather tawdry arabesques of the "Blue Danube" of Schulz-Evler. This final number Miss Nash played with

much brilliance. Her audience was very enthusiastic throughout the program.

J. A. H.

Raymond Havens Plays

Raymond Havens, pianist, who has been heard in recital several times in New York, appeared in Aeolian Hall on the afternoon of Dec. 10, giving a well-chosen program which he played with taste and obvious musicianship. The program began with Siloti's arrangement of Bach's E Minor Prelude, following which he gave Beethoven's Sonata, "L'Adieu, l'Absence et le Retour," which was particularly well played. Frank Bridge's "Heart's Ease" was much appreciated by the audience and Chadwick's "The Frogs" and an Allegretto in C by Nikolai Medtner were both given with excellent tone and fine interpretation.

[Continued on page 33]

Undaunted at Eighty, This Singer Makes Concert Début in New York

THE unique event of the concert season came off in the Wurlitzer Auditorium, New York, last Saturday night, when Mrs. Henry C. Wright made her début as a singer. "Grandma" Wright they call her, for she has passed the allotted three score and ten by another decade. A prim little woman, with not a streak of gray in her blonde-red hair, and wearing an orchid-colored gown, one would not suspect that Grandma Wright had secretly cherished ambitions for a concert career for some seventy years. But she accepted the challenge of a New York début bravely and walked to the center of the stage with a firm step.

And then she sang. One suspects that it was neither the song nor the way she sang that held that crowded audience spellbound. Far more important than either was the personality of this little woman, who had kept the spirit of youth and of song burning brightly through all the long years. No prima donna was ever accorded a more cordial welcome or listened to more intently.

There was something of the flavor of her Texas home in her singing of "A Song from the South" and "Sweetest Lady," a flavor that was somehow lacking in such "high-falutin" songs as Gounod's "Ave Maria," with its high A, and Rogers' "Star." But when the accompanist struck up "Suwannee River," she carried one back to childhood days, when one's own grandmother, who was perhaps less than eighty, sang the song without the flourishes of the concert hall.

To be sure, there was a quaver now and then, and she was sometimes winded before the end of the phrase and did not always agree with the piano as to pitch, yet what is more important, she still bears the spirit of song. Her voice is clear and sweet and many a woman forty years her junior would be proud to own one so good. Indeed, there have been débutantes of twenty summers whose voices have lacked its charm.



Mrs. Henry C. Wright, Eighty Years Old, Who Made Her Début as a Singer in New York Last Week

Grandma Wright is not going to enter the concert field, go into vaudeville or even study for opera. She was just on a little visit to one of her daughters and happened to meet an old friend, Mme. Ida Haggerty-Snell, a singing teacher, who encouraged her to give the concert. She left this week for her home in Austin, Tex., to help make the pies and stuff the turkey for the Christmas dinner. Grandpa Wright has become rather used to her style of cooking on such festive occasions through their fifty-seven years of married life, and now, at eighty-three, he would find it hard to celebrate without her. Besides, there are the children and seven grandchildren, and, anyway, she has accomplished the ambition of a lifetime!

H. C.

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TORONTO STAGES WELSH FESTIVAL

Annual Eisteddfod Attracts
Choruses—Visitors Give
Recitals

By Williams J. Bryans

TORONTO, ONT., Dec. 15.—The annual Welsh Eisteddfod held in Massey Hall on Saturday, Dec. 1, provided some remarkably fine performances. The adjudicators in the musical contests were Lewis Watkins of Philadelphia and W. H. Hewlett of Hamilton, Ont. In the chief choral contest, the Harmonic Choir took first place; with Toronto Select, second; and Brantford, third. In the contest for church choirs, Grace Church, Brampton, was first, and St. Matthews, Toronto, second. There was some very fine singing from the younger generation in the competition for children's choirs, with the prizes going to Gledhill School, Withrow School and Hughes School. In the Challenge Solo (Welsh) John Bryce took first prize and Bessie Lloyd Jones, second. The other winners were:

Soprano solo—1. Jean McLean; 2. Nettie S. Hancock.
Contralto solo—1. Edna Berkeley; 2. Dorothy Taylor.
Tenor solo—Issac M. Doherty.
Baritone solo—1. H. R. Pattison; 2. Bernard Sedman.
Solo, boys under 16—1. Stanley Hatt; 2. Harry Jarrett; 3. Gordon Stewart.
Solo, girls under 16—1. Ada C. Jones; 2. Joan Thomas; 3. Dorothy Fulcher.
Piano solo (under 16)—1. Ida Krehm; 2. Olive Westerman; 3. Ruby W. Stewart; 4. Rebecca Gussack.
Open piano—1. Florence Craig; 2. Ida Krehm; 3. Joy Bullock.
Violin—E. Abie Steinberg; 2. Hyman Goodman; 3. Winifred Lucas.

The reception accorded Sergei Rachmaninoff, pianist, at his recital in Massey Hall on Nov. 28 was even greater than that of last season. An exceptionally large audience showed its appreciation by a tempest of applause,

and it took six encore numbers to satisfy his hearers.

A large audience greeted Mary Garden at Massey Hall on Nov. 23 on the occasion of her first appearance here since 1911. Insistent applause gained for the audience several encores. Her accompanist was Georges Lauweryns, who also pleased in solo numbers.

A pleasing program was presented by Jessie McAlpine, Toronto pianist, at her annual recital in Foresters' Hall on Dec. 4, before a large audience.

There was a capacity audience at Foresters' Hall on Nov. 27 for a recital of songs composed by Horace Lapp, Canadian composer and pianist, and Maurice Besly. The vocalists were two local favorites, Nellye Gill, soprano, and Mary Bothwell, mezzo-contralto, both of whom sang exceptionally well. Mr. Lapp, besides playing the accompaniments, was heard to good advantage in three miniature solos of his own composition.

Welsh Singers in Kansas City, Kan.

KANSAS CITY, KAN., Dec. 15.—The Rhondda Welsh Male Glee Singers gave the first concert in the new auditorium of the Minnesota Avenue High School on Dec. 4, under the auspices of the Kiwanis Club and for the benefit of a group of boys on parole from the State Industrial School at Topeka. In the absence of Tom Morgan, their conductor, who has been sick in Chicago with pneumonia, the Rhondda Singers in many spirited Welsh songs achieved remarkable precision, nuance and shading. Stephen Jenkins, W. Tudor Williams, Samuel Lazarus, Richard Owen, Jacob John, tenors; Robert Hopkins, Walter Evans, David Rees, baritones, and David Howells, bass, were soloists, and Emlyn Jones was a capable accompanist.

FREDERICK A. COOKE.

Music at Princeton University

PRINCETON, N. J., Dec. 15.—The Harvard-Princeton joint concert early last month auspiciously opened the season for the Princeton Combined Musical Clubs, which gave concerts also at Yale University, New Haven, Conn., and in Arlington, N. J. A fine Armistice Day program, arranged by Dr. Alexander Russell, provided an inspiring concert; and on Sunday afternoon, Nov. 25, Dr. Russell gave the third organ recital of the season before a delighted audience in Proctor Hall. H. R. STEVENSON.

Ethelynde Smith Applauded in Concert
in West Palm Beach, Fla.

WEST PALM BEACH, FLA., Dec. 15.—Ethelynde Smith, soprano, gave one of the most enjoyable recitals of the season in the Congregational Church on the evening of Dec. 3. Her program was well chosen and she combined a voice of remarkable range and sweetness with a pleasing personality in achieving effective results. The aria from "Louise" was especially appreciated and brought an interesting encore, a Buddhist Chant which she sang to gong accompaniment. She was also very successful in the closing group of Children's Songs and was recalled for

four encores. Mrs. John Watson Doe was the accompanist. Miss Smith and her mother left on the following day for Tuskegee, Ala., for a return engagement. C. A.

CELEBRATES MUSIC WEEK

Jacksonville, Fla., Gives Itself Up to
Seven Days of Song

JACKSONVILLE, FLA., Dec. 15.—Jacksonville's first Music Week was concluded on Dec. 8, and was entirely successful. Practically every organization and hundreds of individuals took part in the many programs, which included music in the churches, and in club meetings, hotels, public halls, homes, asylums, hospitals, jails and in the open spaces.

Many of the church choirs united in a big choral program, and nearly 1000 school children sang in the Duval Auditorium, under the leadership of the music supervisor of the county schools. The third part of Handel's "Judas Macabaeus" was sung at the Jewish Temple, Nelson Brett conducting.

The idea of Music Week was started by the Philharmonic Club, an organization of young women, under the direction of Mrs. John Calvin Wells.

In a Wagner lecture-recital at the Jacksonville College of Music Lyman P. Prior briefly sketched the life of the great musician and illustrations were given on the piano by Wilhelm Meyer. Excerpts from Wagnerian operas were given, Mr. Prior singing two baritone solos and Mr. Meyer and pupils of the

college presenting instrumental numbers on one and two pianos. The music room of the Arnold-Edwards building was filled to capacity.

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New York Concerts and Recitals

[Continued from page 31]

tion. In a group by Chopin a Prelude in A Flat, listed as having been discovered in 1918, proved of decided charm. Schumann's "Papillons," which followed the Medtner number, was rhythmic and played with well-contrasted tone. After this number, Mr. Havens played Schubert's "Moment Musical" in F with lightness and fluent technique. J. D.

Phyllis Lett Makes Début

Phyllis Lett, a contralto noted in England and on the Continent, gave her first recital in this country in the Town Hall on the evening of Dec. 10. She justified her European reputation in a large measure and should find a ready appreciation for her talents on this side of the Atlantic.

She disclosed the quality of her musicianship in the choice of her program, which included in the first group Giordani's "Caro mio ben," Beethoven's "In questa tomba" and "Creation's Hymn," a Mozart aria, Durante's "Danza, Fanciulla" and "A Joyous Easter Hymn" of the seventeenth century. There was also a group of songs by Brahms, songs by Lalo, Moussorgsky, an arrangement of "Voici Noël" by Weckerlin, a Lullaby by d'Arba and an English group by Holst, Davidson, Quilter, Martin Shaw and Walford Davies.

Miss Lett has many of the qualities that go to make a singer of unusual ability. She is a serious musician, intent on publishing the content of her songs in a legitimate manner. Her voice is one of much natural beauty, capable of poignant expression and nobility of feeling. In addition she possesses a magnetic personality. In her singing of this program she achieved decidedly effective results and was given many recalls by a good-sized audience. Ellmer Zoller was the accompanist. H. C.

Lillian Croxton in First Recital

Lillian Croxton, coloratura soprano, who has been heard frequently in and

about New York, gave her first Aeolian Hall recital on the evening of Dec. 10. She challenged comparison with other exponents of florid song by placing such numbers as Mozart's "Queen of Night" aria, Dell'Acqua's "Chanson Provençale" and Benedict's Carnival of Venice on her program, and in her interpretation of them disclosed a light voice of high range and often lovely quality. The artist succeeded in holding the attention of an audience of considerable size throughout her program. She was assisted by Lucien Schmit, 'cellist; J. Henri Bove, flautist, and Walter Golde at the piano. A. T.

Miss Myers' Dance Program

Virginia Myers featured the "Egyptian Ballet" of Luigini in a dance program given in costume at Carnegie Hall on the evening of Dec. 10. She danced gracefully to the music played by an orchestra conducted by Harry Bennett and had to respond to many recalls. Her program also included Boccherini's Minuet, MacDowell's "To a Water Lily," Poldini's "Poupée Valsante," an Andante Cantabile by Tchaikovsky and other numbers. P. J. N.

Club Hears Elsie Janis

Inimitable Elsie Janis, assisted by Rudolph Bocho, violinist; Walter Verne, baritone, and Lester Hodges, accompanist, appeared in a concert before the members of the Rubinstein Club in the ballroom of the Waldorf-Astoria on the afternoon of Dec. 11. Elsie Janis can no more be judged by the usual standards of art than she can be placed in the usual category of artists. She is just Elsie Janis, and that is all there is to it. But she is the whole drama, actors, singers and stage manager combined, and is quite sufficient to delight sophisticated audiences for as long a time as she cares to appear.

She made no effort to enter the realm of the legitimate concert artist. Her songs were drawn from Irving Berlin and other popular writers, and the audience liked them immensely. The character songs revealed her at her best and showed that she has not lost touch with the joys and sorrows common to struggling humanity. She was also especially charming in a group of French songs in costume, and as a Southern girl was wholly delightful. Miss Janis shared the applause of a large audience with her assistants, whose work was of a high order. H. C.

John Louw Nelson

A recital of the compositions of John Louw Nelson was given in the Town Hall on the afternoon of Dec. 11 by Mr. Nelson, assisted by Dreda Aves, mezzo-soprano. Mr. Nelson sang numbers from his operetta, "The Other Slipper," and a group of songs, with Emily Harford Avery at the piano. He also played a number from "The Children of the Water" and was later heard in a duet from "Jezebel" with Miss Aves. In spite of a baritone voice of somewhat limited range and color, Mr. Nelson made his compositions effective. Miss Aves displayed a rich mezzo of fine quality and large volume which she handled with

skill in two groups of songs and a duet sung with Mr. Nelson from the opera "Jezebel." Both artists were the recipients of much applause. J. D.

Pansy Andrus in Début

Pansy Andrus, pianist, a pupil of Stojowski, was heard in a debut recital in the Princess Theater on the evening of Dec. 11, creating a very favorable impression by some carefully balanced and musicianly playing. Miss Andrus began her program with a well-considered performance of Beethoven's Andante in F, which she followed with an equally good one of Bach's B Flat Partita, arranged by Harold Bauer, bringing out the romantic quality of Bach's work which so many pianists seem anxious to hide. Three Chopin numbers, a Nocturne in E and an Etude and the Fantasy in F, were given with clarity and good tone, though the Nocturne seemed a trifle heavy in conception for night music. The Etude brought out some excellent rapid work. Three Brahms Intermezzi and works by Debussy, Stojowski and Rachmaninoff completed the program. Miss Andrus throughout her recital proved herself a pianist "of parts," as Mr. Pepys would say, and further appearances will be awaited with interest. J. A. H.

Marie Stapleton Murray Sings

Marie Stapleton Murray, soprano, appeared in a recital under the auspices of the Washington Heights Musical Club at the Hotel Plaza on the evening of Dec. 11. She presented an unconventional program, beginning with Donaudy's "O del mio amato ben" and "Freschi luoghi, prati aulenti." She also sang an aria from Ponchielli's "Gioconda" with dramatic effect and songs by Bishop, Poldowski, Berlioz, Fauré, three numbers by Brahms and songs by Strauss, Gretchaninoff, Bassett and others, including "Spring" by her accompanist, Louis Baker Phillips, sung for the first time. Miss Murray possesses a voice of considerable range, musical quality and carrying power. Her intonation is good and she sings with intelligence and interpretative ability. Her soft passages and shadings were, in general, very good. The artist received the approval of an audience that packed the ballroom, many standing throughout the program. Mr. Phillips proved a skillful accompanist. G. F. B.

Mr. Olshansky in Recital

A song recital by Bernardo Olshansky, baritone, was given in the Town Hall on Tuesday evening of last week. This singer has been heard in a number of previous recitals and has won considerable success on tour in various parts of the United States. His voice is a resonant baritone of fine quality when not forced beyond its normal range.

In an Old Italian group by Scarlatti, Caccini and Brogi, Gluck's "O del mio dolce ardor," French songs by Debussy, Chausson, Delibes and Georges, he made his best effect when singing with full voice and in the middle tones. His Russian numbers were impressively sung, giving the impression that in this field he is peculiarly at home. Two songs by Tchaikovsky, a Romance by Davidoff, Gretchaninoff's "Over the Steppes" and Koenemann's arrangement of the "Volga Boatmen's Song" proved so effective that several encores were added. The artist brought much appeal to a number in English, Charles Byars Weikel's "The Tide," and Dvorak's "Four Gypsy Songs." He ended with manly eloquence the song, "I Chant My Lay." Walter Golde was at the piano, giving skillful and artistic support to the baritone. N. T.

Marya Shannon's Début

A first New York recital by Marya Shannon, pianist, was given in Aeolian Hall on Tuesday evening of last week. The young artist is a native of Schenectady and has studied, it is said, with Godowsky and Hutheson. Her equipment seemed to give promise of excellent things, but owing perhaps to nervousness she did not always realize last week its full possibilities. The pianist's tone in many instances was revealed as unusually well rounded and of sympathetic quality. Over-use of the sustaining pedal at times caused a blurring of the melodic line, and Miss Shannon's phrasing sometimes suffered from the tension of a début.

Bach's Chorus from the Thirtieth Cantata opened the program and was followed by Beethoven's Andante in F and "Eccossaises," which were played with more assurance. In a following Chopin group, including also the Fantasy, Op

49, and the Nocturne in C Sharp Minor, the pianist made her best impression in the familiar Polonaise in A Flat. She had considerable success with Godowsky's "Alt-Wien" and the Schubert-Liszt "Am Meer." The final group included also Debussy's "Arabesque" and Liszt's "Gnomesreigen" and Eleventh Rhapsody. R. M. K.

Lamond Plays Beethoven

Frederick Lamond made another contribution to the Beethoven festival season—as the present season might well be described—playing his second recital program of the master's works at Aeolian Hall on Wednesday evening of last week. This Scotch pianist is an authority on the music of Beethoven, and he showed again last week that he can do that difficult thing—make a one-composer program significant and interesting throughout.

Mr. Lamond began with the sturdy and finely wrought Thirty-two Variations, passing at once from this formidable task to the early Sonata in C, Op. 2, No. 3. These first sonatas are thoroughly delightful works, replete with poetry and sketched with charming fancy. Taking this with that, one does not hear sufficient music of the master's first period. Mr. Lamond performed the sonata with complete grasp of its inner meaning and traced its melodic curves with large, clear tone. He was fervently applauded.

Other works played by the eminent Scotch pianist were the Variations in F, Op. 34; the "Moonlight" Sonata; the Polonaise in C, Op. 89; six Bagatelles from Op. 119 and the great "Waldstein" Sonata. These he played with that skill, understanding and authority always identified with his performances. His playing gave great pleasure to a good-sized audience. B. R.

Girl Prodigy in Recital

Sally Caskin, a twelve-year-old pianist from Philadelphia, made her initial New York appearance in a recital at Steinway Hall on the afternoon of Dec. 13. It would be too much to expect that she would give a finished performance or play with maturity of style, but she showed a fine musical feeling and a sensitiveness to style and interpretation most unusual in one of her years. She has a full sonorous tone, splendid rhythm and gives abundant promise of developing into a pianist of the first water. She played a Fugue of Pasquini, two numbers by Scarlatti, a Bach Bourée and works of Haydn and Beethoven with fluency, and was also successful in a Nocturne by Borodine, Liadoff's "Music Box" and Debussy's "Golliwog's Cakewalk," but her immaturity was more in evidence in a group of Chopin numbers.

Miss Caskin has been for three years a pupil of Thuel Burnham and has appeared in recitals in Philadelphia and other cities. H. C.

Germaine Schnitzer Plays

Germaine Schnitzer, pianist, appeared for the first time this season in the Town Hall on the evening of Dec. 13, giving a program on which the nearest approach to "modernity" was Rachmaninoff. Beginning with the inevitable Bach Chaconne, in Busoni's transcription this time, Mme. Schnitzer quickly won her audience. The "Wanderer" Fantasia of Schubert followed and then Beethoven's Rondo, "Fury Over the Lost Penny," Schumann's "Vogel als Prophet," Brahms' B Minor Capriccio, two Etudes of Chopin, the Minuet from Bizet's "L'Arlésienne," arranged by Rachmaninoff, and the last-named composer's G Minor Prelude. The program closed with Liszt's "Don Juan" Fantasia.

Throughout the program Mme. Schnitzer's playing was notable for its sureness and vivid quality. The "Wanderer" Fantasia was given with a fine appreciation of the melodic line which not all pianists possess. The "Vogel als Prophet" was a delicious bit of daintiness. In both the "Arlésienne" Minuet and the "Don Juan" Fantasia Mme. Schnitzer played with astonishing brilliance, which was recognized by prolonged applause. J. A. H.

Maud Morgan's Concert

Maud Morgan, well-known American harpist, gave a concert in Aeolian Hall on the evening of Dec. 13, with Dr. William C. Carl, organist; Paul Kéfer, 'cellist, and Hermann Hand, horn player. With such a wide variety of instruments, the program was one of unusual interest. Miss Morgan and Dr. Carl

[Continued on page 35]

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Christmas Songs Among New Publications



MORE numbers suitable for the Yuletide are included in the music-publisher's recent lists. These are three arrangements of old Christmas songs made by Gerald Reynolds for the Women's University Glee Club of New York. These songs fall into the category of the seldom heard, but they are of much interest, and these new arrangements are wholly acceptable. They are entitled "Au Milieu du Ciel Pale" (Noël Bressan), "Dors, Ma Colombe" (Noël Alsacien) and "Voici, vous Pouvez m'en Croire" (Noël Bressan). The second mentioned is in three parts, the other two in four. They are worth while additions to the choral repertory, and women's organizations of the more serious kind will welcome them (J. Fischer & Bro.).

More Songs of the Spanish Provinces

Kurt Schindler's arrangements and editions of the "Songs of the Spanish Provinces" (Oliver Ditson Co.) are now so widely known that merely to mention recent additions is sufficient to interest serious musicians. Seven part-songs have now been added to the already formidable list. Two are of Catalonian origin. "The Jolly Bachelors," six parts; "Vagabond's Song," four parts; "The Bird in His Cage," six parts; "The Song of the Cider," six parts; "Melancholy," six parts; "The Nightingale's Message," seven parts, and "On the Mountaintops," six parts, are from the Basque Provinces. There is a wealth of beautiful music in these out-of-the-way melodies, some of which have been so skillfully and lovingly elaborated by Spanish musicians, some by Mr. Schindler himself. It is, for the most part, music that strikes our ear as utterly different from what we are accustomed to, but there is refreshment and inspiration in it, both for the listener, if it is sung, and for the musician, browsing alone through the pages.

Another Song by Roland Farley

There is reason to believe that Roland Farley's "Twilight Is Coming" (G. Schirmer) will enjoy more than ordinary popularity. The words, by Joseph Quinn, have a pleasant lilt, and Mr. Farley has made for them a fascinating melody, simply and effectively harmonized. He has something to say in this song and he says it skillfully, with the feeling and deftness of a poet in tones. It is in high tessitura, and singers will find it excellently written for the voice.

Lily Strickland's New "Songs of Ind"

Quite different from anything of hers that has come under our notice before are Lily Strickland's "Songs of Ind" (J. Fischer & Bro.). Of late this promising young American has been basking in the sunshine and the music of the East, and has

felt the urge to express herself in song. The result is that Miss Strickland has executed something that is, for her, quite new, and, for her admirers, decidedly gratifying. She has poured her rich melody into strange, new bottles, and they have given it a mellow taste. All those who have so much admired her Negro melodies will find new cause for satisfaction in this latest volume. Herein Miss Strickland has taken a step ahead. There are two editions, one for high voice and one for low.

Three Piano Pieces in Varied Moods

Cyril Scott's "Souvenir de Vienne" for piano (London: Elkin & Co.; New York: G. Ricordi & Co.) is a graceful waltz with a pleasant melody and simple harmonies that have been rather overburdened by enharmonics. To the third or fifth of a triad or seventh chord he adds a second above or below, producing an effect that is agreeable and novel, but one that falls after a page or more.

Walter Rolfe's Concert Waltz, "Haunting Dreams" (Theodore Presser), is a brilliant recital number, in about the fifth grade. It sounds much more difficult than it really is because it is so well written for the instrument.

"Simplicity" is the title of a tone-poem by J. R. Morris (Hatch Music Co.) that has considerable merit in its handling. There is color in the melody and gracefulness and richness in the accompaniment. For fourth grade pupils.

Compositions for Piano by Arthur Farwell

Arthur Farwell never has been one to follow along the beaten paths in his compositions, but in "Treasured Deeps" and "Flame-Voiced Night" (Carl Fischer), two recent numbers for piano, he has wandered even farther afield than is his custom. At the top of the first page there is a dedication to Ethel Leginska, in itself a promise of something out of the ordinary. One finds the abstruse in these two works. The first is a slow-moving melody, floated on curious opaque arpeggios. A strange bit of work, inviting close study. The other is almost as unusual, although somewhat clearer in its message; a formidable work of fifteen pages, difficult musically and technically, and reflecting a pronounced individuality. It would be unjust to pass a snap judgment upon these piano pieces; they require longer acquaintance. It would seem, however, that Mr. Farwell has done something extremely worth while.

New First and Second Grade Teaching Pieces

Angela Diller's Ten Folk-Tunes, entitled "In Days of Old" (G. Schirmer), are as excellent first grade teaching material as we have seen in many a day. Miss Diller is more concerned about the musical development of the pupil than she is about a little superficial technical show; a commendable course all too infrequently followed. This is a set of ten well-known folk-tunes, preceded in each case with the customary words. There is also a page of "Suggestions for Study" that is invaluable and should be a reminder to the

careless teacher that the notes are not everything. It begins with the sage remark that "studying and practicing are two very different things." Would that much older pupils kept that in mind.

Equally meritorious in their way are two descriptive pieces, entitled "Snowflakes," in waltz form, and "March of the Dwarfs," by Esther Dickie, from the same publisher. The first of these, with its occasional three-bar phrases, is particularly interesting for the youngsters.

Violin Transcription and Song by Kramer

A. Walter Kramer recognized the possibilities of Dr. Russell's "Song of the Weaver" as a violin solo and has transcribed it in a manner that should establish it in the favor of violinists (J. Fischer & Bro.). The Andante is a melody of rare beauty, quite as effective on the violin as it is in its original setting for the organ.

There is something of a departure from his usual style in Mr. Kramer's "Bitte," issued from the same press. The original German text has inspired him to write a charming example of what is popularly known as lieder. It has poise and dignity and a restraint that is born of a highly polished art. It is worthy of many a hearing on recital programs, and there are keys for high and low voices.

Piano Solos of Varied Worth

Alfred Pochon, a violinist who has written much for his instrument, both in the way of original works and transcriptions, frequently essays compositions for piano that are well worth attention. A Scherzo-Caprice (Carl Fischer) is one of his latest efforts along this line. It is difficult and involved and demands the technique of an accomplished pianist. Brilliance and verve are its chief assets. Undoubtedly it is good music, well written and excellently adapted to the idiom of the piano. The dedication is to a distinguished contemporary, E. R. Blanchet.

A "Poème," by Otto Ortmann, issued from the same press, contains much of interest. The mold in which it is cast is time-honored, but the composer has poured into it much of freshness, both in melody and harmonic treatment. Technically it is not very difficult, but it demands understanding to do it justice.

"Teddy, Junior," by Sol Wolerstein, is

all that its name implies: the type of march that made Sousa famous some years ago. It has dash and go about it, as any march should, and of course it is also published for orchestra and band. Col. Theodore Roosevelt accepted the dedication.

Two Songs of Eventide by De Leone

"Twilight" and "Lullaby," two songs for high voice by Francesco B. De Leone (G. Schirmer), are quite unpretentious but not devoid of interest. They have a twofold usefulness, in that singers can find a place for them on a program, particularly as encore numbers, and teachers will recognize good studio material in them. The first has a smooth, sustained melody; the second a rhythmic flow that fits well into the meaning of a lullaby.

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Schumann's "Papillons" Depicts Ball Where Wine Flowed, Says Recitalist

INTERESTING sidelights on well-known compositions were supplied in a recital of music for the piano with "interpretative remarks," given by Dai Buell in Aeolian Hall on Wednesday afternoon of last week. The artist related that during a visit to Europe last summer she had a long conversation on the music of Schumann with Otto Dorn, son of Heinrich Dorn, Schumann's teacher in composition in Leipzig. "The

"Papillons," said Miss Buell, "he described as a musical picture of a masquerade ball which the imaginary characters, Florestan and Eusebius, attend. The 'butterflies' are the human dancers of the party. The lumbering melody which occurs midway in the work is descriptive of a 'bear's dance,' a masquerade stunt much in favor at that time. The striking of the clock at the close is, of course, easily identified. The 'Grand-fathers' Dance,' which ends the work, is several times interrupted by a stiff, halting theme. This, according to Dorn, is a whimsical picture of the guests proceeding homeward none too steadily after partaking of the host's liberal liquid refreshment!"

Miss Buell began her program with a Toccata by Paradis and Bach's "Capriccio on the Departure of a Favorite Brother." The well-known program of the latter piece was outlined by the recitalist. Beethoven's Variations on "Nel cor piu non mi sento" were next played in sprightly fashion. The pianist, however, was at her best in the Schumann works, which included in addition to "Papillons" the lovely Romanze in F Sharp Minor and the "Faschings-schwank aus Wien." Here she revealed a tone of considerable beauty and naturally good phrasing in her playing.

Concluding groups included four pieces by MacDowell, "Joy of Autumn," "From a German Forest," "By a Meadow Brook" and "Bre'r Rabbit," which were sympathetically interpreted. In addition there were Two Preludes by Campbell-Tipton, Grieg's "Puck," an Etude by Scriabine and, to represent the moderns, a Danse by Debussy, "Marionettes," by Stcherbatcheff, a Russian, whose work is little known in the United States, and Liapounoff's "Lesghinka." The audience was an attentive and cordial one. The artist's charming personality and grasp of the historical background of her numbers makes her informal talks both interesting and instructive." R. M. K.

idiom very successfully. "Had My Father Treasures Vast" is based on a folk style and is quite brilliantly effective in its descriptive use of phrases to picture the galloping of a magic steed for which the hero pines. This song won applause and was repeated.

The composer next played three of his piano works, a Prelude which is on the whole not so interesting as his song; "Shadow," dedicated to Peretz Hirshbein, the lecturer of the evening, and a Chopinesque Ballade. The last work made surprisingly brilliant use of the familiar idiom of the great Pole, and it was performed with much technical ability by Mr. Weiner, who at its conclusion was deluged with an unexpected shower of bouquets from his friends in the balcony. Five more songs to a series of "Introductory Poems" were sung by Miss Glazé, who displayed considerable appeal and expressiveness in her singing. N. T.

"Christmas Oratorio" Sung

The Columbia University Choir sang with animation and with fresh, full and for the most part well-balanced vocal quality in the performance of Bach's "Christmas Oratorio," under the baton of Walter Henry Hall at Carnegie Hall on Saturday night of last week. Among the notable choruses were "Break Forth, O Beauteous Heavenly Light," and "Come and Thank Him," two fine examples of fervent and spirited ensemble singing. Generally the choir was prompt in attack and the nuances were admirable, but the phrasing was not invariably accurate. Ellen Buckley, soprano, sang expressively the solo, "Ah, My Saviour," and the "Yea" and "Nay" echo of this air was vocalized by Marie Dimity. Mabelle Allison was effective in the contralto solos; Robert Quait declaimed the tenor recitatives vigorously, though he sometimes found the range of the music trying, and Norman Jollif's resonant voice was used with telling effect in the bass solos. An orchestra of fifty members and W. Leroy Raisch as organist shared in the success of the performance. P. J. N.

William Nikow's Début

A début song recital by William Nikow, tenor, who was heard in opera and concert in Europe before coming to the United States, was given in the Town Hall last Saturday evening. The voice which he brought to the task of interpretation of a program including a number of arias was of true tenor quality and well developed, though limited in size. The breath control of the singer was not at its best during his early numbers. He was forced to slow up tempi considerably in consequence, so that Schumann's "Two Grenadiers" lost all its martial quality. In later groups, which included excerpts from "Così Fan Tutte," "Aida" and "Meistersinger," he was in better command of his voice and sang Russian and English songs with appeal. Mary Lackland, violinist, who was assisting artist, showed definite promise in her playing of numbers by Tchaikovsky, Mozart and Kreisler. Chief among her assets is a musical tone and supple technical ability. Ethel Henderson was accompanist for both artists, doing her bit in capable style. N. T.

Mr. Siloti's Recital

Alexander Siloti combined classic and modern music in a recital of artistic achievement, ranging from Bach to Scriabine, at Aeolian Hall on Sunday afternoon, and excited the fullest enthusiasm of a large audience. Bach was represented by the Prelude in E Flat from the 'Cello Suite, an Organ Prelude in G Minor and the Prelude in D Minor from "The Well-Tempered Clavichord," the pianist interpreting these with distinctive clarity and judgment. There was an apt sense of ingenuous naïveté in the reading of Mozart's Variations on the theme "Ah, vous dirai-je, maman?" and in the second group, devoted to Russian composers, Scriabine's Sonata Fantasia, No. 2, in G Sharp Minor, and his Poème in F Sharp, Op. 32, were especially beautiful in their poetic treatment.

Mr. Siloti's sound grasp of form and values were again demonstrated in his playing of Tchaikovsky's Variations, Op. 19, just as his spontaneity was exemplified in this group in Liadoff's Barcarolle in F Sharp and the graceful "Russian Cradle Song." In the Liszt numbers which closed the program the "Jeux d'eau à la Villa d'Este" sparked

in brilliancy, and the artist's clangorous power had full sway in the Twelfth Rhapsody, wherein the massive effects seemed to bring out every sound possible to the keyboard. Many encores were demanded. P. J. N.

Zimbalist Plays Again

The second recital of the season by Efrem Zimbalist drew a large audience to Carnegie Hall last Sunday afternoon. The artist displayed his familiar mastery and finish of style, devoid of any suggestion of the meretricious or sensational. He had a capable assistant at the piano in Emanuel Bay for the performance of Brahms' Sonata in D Minor. For pure tonal beauty and poise the violinist's performance in this work was outstanding. The Adagio was a lovely, limpid bit of playing and the following rapid pizzicato movement was spirited and effective. The Mendelssohn Concerto occupied the middle position on the program and brought a superlative exhibition of the violinist's talents. The intricacies of the work were overcome in fine style.

The concluding group was made up of three numbers by Tor Aulin, whose Gavotte and Musette, Berceuse and Impromptu won considerable popular approval as played by Mr. Zimbalist. Cyril Scott's Danse and arrangement of "Cherry Ripe" were also well liked, and the artist gave several encores, the audience persisting in applause until the lights were turned down. R. M. K.

An All-Tchaikovsky Program

An "All-Tchaikovsky" program by the Philharmonic, under Willem van Hoogstraten, attracted a huge audience to the Metropolitan on the afternoon of Dec. 16. The program consisted of the "Pathetic" Symphony, which Mr. van Hoogstraten has played more than once this season; the "Nutcracker" Suite and the "1812 Overture." There was nothing especially new in the playing of Tchaikovsky's symphony. It seemed overlong, but the audience applauded each movement with fervor and brought the orchestra to its feet several times at its conclusion.

Parts of the "Nutcracker" were given with considerable charm. The "Fée Dragée" did her dance to the harp, for some unknown reason, instead of the celesta, the result being far from that originally intended by the composer. Of the Suite, the "Danse Arabe" was the best played, the tonal balance being excellent and the spirit of the piece being finely reproduced. The "1812" brought the concert to an effective close. J. A. H.

Robert Naylor

Robert Naylor, tenor, made his first appearance in the New York concert field in recital in the Princess Theater on the evening of Dec. 16, with Gordon Laidlaw at the piano. Mr. Naylor displayed a high voice, even in quality, and of some volume. His program included works ranging from Handel and Scarlatti to songs by contemporary American composers, stopping en route to give an unfamiliar aria from Bizet's "Djamleh" and two interesting songs by Alvarez, sung in Spanish. The greater part of his program Mr. Naylor devoted to songs in English, which his good enunciation made effective. His audience was one of size and was very appreciative of his work throughout the evening. J. A. H.

Jan Munkacsy's Return

Jan Munkacsy, a Hungarian violinist, returned to the New York recital platform, after a considerable absence, on Sunday evening and gave much pleasure

[Continued on page 37]

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From Ocean to Ocean

KANSAS CITY, MO.—Mrs. George Cowden, soprano; Margarita Selinsky, violinist; Mora Moreland Peek, harpist, and John Thompson, pianist, gave a musical program with the Duo-Art piano lately at Ivanhoe Auditorium.

MILWAUKEE.—Olivia Zummach and Howard O. Stein appeared in a two-piano recital at the South Side Library recently. They were assisted by Clara Lucht, soprano, and Eugene Barkow, violinist. Edwin G. Kappelmann presented LeRoy Ums in a piano recital of ultra-modern music.

SAN ANTONIO, TEX.—Frank L. Reed of the University of Texas, Austin, delivered a lecture recently before the Tuesday Musical Club on the "Melodic Element in Music," this being the fourth in the series on "Fundamentals of Music." Interesting illustrations and analyses accompany these lectures which are meeting with much favor.

WASHINGTON.—Advanced pupils of the Lovette School of Music recently gave an interesting recital at the Metropolitan Church. Those taking part included Fannie Gluckstein and Edythe Crowder, sopranos; Jack Charlton Ward, Joseph DiMeglio, tenors; Bertha Thompson Nelson, Gladys Hillyer and Mary Ruth Matthews, pianists.

BUFFALO, N. Y.—Local artists contributed the program for the Buffalo Chromatic Club's recent concert in the Playhouse. Gretchen Louise Schaefer, contralto, in two groups of songs by Brahms, Grieg, Reger and Kjerulf, and Mme. Blaauw, pianist, and her pupil,

Lillian Estrain, in pieces for two pianos by Tchaikovsky, Arensky and Beethoven, gave much pleasure to a large audience.

KANSAS CITY, MO.—Mauder's cantata "Song of Thanksgiving" was sung by the choir of the First Christian Church, under the leadership of Richard Canterbury, organist and choirmaster, in a recent service of sacred music. Vincent Jones conducted during November a three-weeks' class in methods of applied harmony under the sponsorship of the Kansas City Music Teachers' Association.

TORONTO, ONT.—Under leadership of Mrs. James W. Mallon, the choir of St. Peter's Church gave a fine performance of Gounod's "Gallia" recently. The vocal soloists were Mrs. Fred Woods, soprano; Emily Selway, contralto; Gerard Kelly, tenor; W. McCann, baritone. Fred Plany, organist, and Florence Richardson, violinist, also contributed materially to the enjoyment of a large audience.

STILLWATER, OKLA.—Under the leadership of Boh. Makovsky, director of music at Oklahoma Agricultural and Mechanical College, the Military Band of the College recently gave a delightful concert, with John W. Brigham, tenor, and Daniel L. Huffman, pianist, as soloists. The program comprised Haydn's "Military" Symphony, ballet music from "Faust," and other light numbers by Makovsky, Gounod and Offenbach.

TALLAHASSEE, FLA.—Two new members of the faculty of the Florida State College for Women were introduced at

a recital in the College Auditorium recently. Vivian Breaks, soprano, pupil of Daniel Beddoe, disclosed a voice of lyric quality, wide range, and delicate pianissimo high tones. Zorah Miller, who takes charge of the piano normal training department, played with good technique and musical understanding.

PORTLAND, ORE.—Franklin Launer, pianist, and Stuart McGuire, baritone, accompanied by Dorothea Schoop, were the soloists at a recent meeting of the MacDowell Club. Each was well received and recalled for encore numbers. Members of the Sunnyside Methodist Church Choir, led by T. A. Ten Haaf, sang solos and choruses at the November Municipal Concert. William Robinson Boone, organist, and Mrs. S. F. Glover, pianist and accompanist, also contributed to an interesting program.

BOSTON.—At the MacDowell Club's first musicale of the season, in Steinert Hall recently, Mme. Hopekirk played groups of piano solos including some of her charming compositions and Marjorie Moody, soprano, accompanied by Dorothy Parker, sang a pleasing group of songs. Georges Miquelle led four cellists: Marion Moorhouse, Florence Colby, Eleanor Leutz Riemer, and Alexandra Nininger, in a fine performance of Stuart Mason's effectively written "Four Characteristic Pieces" for four cellos.

MINNEAPOLIS.—Elsie Jache, one of this city's most talented young pianists, who has shown a steady growth in musicianship, gave an enjoyable recital in the MacPhail Auditorium a few days

ago, her playing of works by Schumann, Chopin and Liszt being particularly well received by a good-sized audience. On the same day Theodore Norman gave his second annual piano recital in the First Unitarian Church, delighting his hearers with his playing of a Brahms Sonata, two pieces by Cyril Scott and other works.

WHEELING, W. VA.—At their first concert of the season, given recently in the Market Auditorium, the Wheeling High School Orchestra of thirty-five players, the Boys' Glee Club of thirty singers, and the Girls' Glee Club of 100 members, all under the leadership of Edwin M. Steckel, supervisor of music in the school, aroused to enthusiastic plaudits an audience of several thousand persons. Besides other choral numbers, the Girls' Glee Club sang one of Mr. Steckel's original compositions, entitled "The Sundown Sea."

CINCINNATI.—The St. Lawrence Choir, Alfred Schehl, conductor, gave the first concert of its fifth season at the Emery Auditorium, with the assistance of Walter Heermann, cellist. At the home of Mrs. Louise H. Snodgrass, with Mrs. A. H. Smith as co-hostess, the members of the Matinee Musical Club recently enjoyed a fine concert at which Brockway's Sonata for violin and piano was played by Mrs. R. E. Wells and Ilse Huebner; several beautiful songs were sung by Mrs. E. K. Shelor and Mrs. E. M. Cox, and piano solos were given by Mrs. Snodgrass.

ST. LOUIS.—Thelma Heyman, contralto, and Pasquale de Conto, new cellist of the St. Louis Symphony, were the soloists at the Monthly Musicales at the City Club, arranged by Dr. O. S. Wolf. Both artists were received with enthusiasm. Frederick Fischer was the accompanist. Gertrude D. Quarles, contralto, and James T. Quarles, organist, recently commemorated their thirty-fifth anniversary with a joint recital at the West Presbyterian Church. Mr. Quarles, formerly resident here, has just taken the chair of music at the University of Missouri, at Columbia, Mo.

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Operatic Events of Week

[Continued from page 1]

sonation of *Lionel*, for as successor to Caruso he had a distinguished pair of shoes to fill. It may be recorded at once that he fully rose to the demand, and was vocally superb throughout the evening. He gave a fine mellow lyric quality of tone to all his music, from the duet "Solo, profugo" with Mr. De Luca in the Fair Scene, to the scena with Mme. Alda in Act IV. Spontaneous outbursts of applause broke in upon his singing in several instances. The "M'Appari" aria revealed his fine voice at his best, robust and smooth in quality and controlled with an art rare in the modern opera house. He brought an engaging boyishness to his acting as the bashful rustic youth and gave fervor to the love scenes.

Mr. De Luca's impersonation of Plunkett is familiar from earlier representations. It is vocally fine in the few opportunities given the singer, notably in his Drinking Song of Act III. In its suavity and manly timbre, Mr. De Luca's voice is an aristocrat among vocal organs. As the gruff countryman, he contributed acting in the true comic spirit.

Several lesser rôles were well cared for. Pompilio Malatesta gave an amusing picture of the pompous *Sir Tristan* and sang in good voice. Louis D'Angelo as the *Sheriff* in the Fair Scene was capital. Vincenzo Reschiglian had the minor part of a *Servant*. Three members of the chorus, Flora Cingolani, Lavinia Puglioli and Anna Staber, were given opportunities as the *Three Maids* of the servants' market and acquitted themselves very well with their brief and tuneful quatrains. The chorus sang excellently.

Gennaro Papi conducted with spirit, reserving the Overture until the interim between the first and second scenes of Act I, when it was very heartily applauded. Indeed, the orchestra seemed to have a merry time of it during the whole evening. The real hero of the performance was Mr. Wymetal, who infused notable life and movement into his staging of the work. Throughout his hand was visible, in original conceptions of comedy action and in the synchronization of movement to the rhythms of the music. The Fair Scene was hilarious, indeed, with its naturally moving crowds and finale in which the tipsy *Sheriff*, waving his wig jovially, is borne off on the shoulders of the populace.

The scenes provided by Mr. Urban include a dainty miniature boudoir for *Lady Harriet*; a vision of the fair, surrounded by gabled houses and surmounted by a great green tree; a low-ceilinged farmhouse kitchen, with small leaded panes, and a really gorgeous setting for Act III, in which burnished trees overhang the dooryard of the forest inn.

R. M. KNERR.

"Fedora" Repeated

Owing to the illness of Paul Bender, Strauss' "Rosenkavalier" was not sung on Monday evening as announced, but Giordano's "Fedora," revived two days previously, was given instead with Maria Jeritza again enacting the title rôle and Mr. Martinelli and Mr. Scotti as *Loris* and *de Serieux* respectively. Queena Mario did the small part of *Countess Olga* very well, and the remaining parts were filled excellently by Ellen Dalossy, Giordano Paltrinieri, Angelo Bada, Louis D'Angelo, Italo Picchi, Millo Picco, Paolo Ananian, George Sebestyen, Pietro Audisio and Merle Alcock. Gennaro Papi conducted.

J. A. H.

"Boris" Again

With Chaliapin at his very best, the performance of "Boris Godounoff" on

Wednesday evening held much to move the great audience to applause and cheers. The Russian bass seemed to inspire the numerous company engaged in the work, and the result was a fine presentation of the magnificent work. The orchestra's contribution was much improved, the chorus sang with spirit, although there were deficiencies in the Coronation scene and some unsteadiness in the Forest of Kromy music. In part of this last, however, there was superb singing, and for a time at least the chorus seemed restored to its rightful place in the operatic scheme.

However, when Chaliapin was on the stage, the tragic figure of *Boris* was the be-all and end-all of the opera. Once more it was a triumph for this towering artist, and the work of others in the cast was more remarkable in as much as they took full value of their vital moments. The *Schuiskey* of Angelo Bada was a capital performance. Margaret Matzenauer gave her customary picture of *Marina* and sang with her usual power and richness of voice. In *Dmitri*, Rafaelo Diaz has found another rôle that seems to call for that distinctive vocal color which he can give it. Léon Rothier sang the part of *Pimen* with dignity and sonority, and other parts were admirably taken by Raymonde Delaunois, Ellen Dalossy, Flora Perini, Lawrence Tibbett, Paolo Ananian, Pietro Audisio, Marie Mattfeld, Giordano Paltrinieri, Louis D'Angelo, Arnold Gabor and Vincenzo Reschiglian. Gennaro Papi was at the conductor's desk.

P. C. R.

"William Tell"

Rossini's "William Tell" was repeated on Thursday evening, the cast being the same as for the previous performance.

Giuseppe Danise sang the name rôle admirably, and Mr. Martinelli and Elisabeth Rethberg were easily equal to the demands of their parts. Indulgence was asked for Mme. Rethberg, who was suffering from a cold, although the latter seemed powerless to rob her performance of its charm. Others in the cast were Mmes. Perini and Morgana and Messrs. Bada, Didur, Mardones, Picchi, Bloch and Picco. Mr. Papi was the conductor.

A. T.

Chaliapin Again a "Guest"

Feodor Chaliapin's unconventional, engaging portrayal of an intensely human and sardonic *Mephistopheles* in Gounod's "Faust" again drew a vast audience to the Metropolitan on Saturday afternoon. The standees were lined up against the rail in serried ranks, until the very walls seemed to bulge. Of course this assembly thundered its approval every time their favorite devil so willed. Chaliapin had the artistic support of Florence Easton, as a vocally and pictorially agreeable *Marguerite*. Lawrence Tibbett was the graceful *Valentine*; Kathleen Howard deserves cordial mention for her intelligent interpretation of the rôle of *Martha*; Ellen Dalossy was a sympathetic *Siebel*.

We have expressly saved the name of the tenor for the last. Martinelli, the *Faust*, shared in favor of the throng and rightly, for the distinguished artist was in glorious voice. His individual numbers and his scene with Miss Easton in the garden were beautifully delivered in smooth, full voice and thrilling top tones.

H.

Reinhardt as "Butterfly"

The popular Saturday night performance was "Madama Butterfly" with Delia Reinhardt in the name part, replacing Elisabeth Rethberg, who was indisposed at the last moment. Mme. Reinhardt gave an excellent performance in spite of slight and excusable nervousness, and her dramatic concep-

tion of the rôle was fine in every respect. She was especially applauded after "Un Bel Di." Mr. Tokatyan sang exceedingly well as *Pinkerton*, and Mr. Scotti repeated his admirable *Sharpless*. The remainder of the cast included Misses Telve and Wells and Messrs. Bada, Ananian, Audisio and Reschiglian. Mr. Moranzoni conducted.

J. H.

Toscha Seidel in Sunday Concert

If a coiner of picturesque phrases like the lamented Huneker were still in our midst, a certain young Russian violinist would doubtless be known far and wide as "the fire bird" or the "Vesuvius of the Steppes" or some such appellation. This lad, known to us simply as Toscha Seidel, played before the Sunday nighters in the Metropolitan's latest concert. The Bruch D Minor Concerto was his chief number, with small works, accompanied by Waldemar Liachovsky, his very capable accompanist. Seidel, as always, commanded a big, thrilling tone, a dashing, fiery interpretation and a technique which is ready for any feat. The ovations were all richly earned. Mario Chamlee, Marcella Roeseler and Giuseppe de Luca provided stirring operatic numbers.

H.

New York Concerts

[Continued from page 35]

to a friendly audience in the Town Hall. On his program was an unfamiliar sonata by one P. Stojanovits, an engaging work of much melodic charm, which he played with the capable assistance of Alfred Kugel at the piano. Other works heard were Vieuxtemps' Concerto, Op. 10, and pieces by Tartini-Leonard, Chopin-Remenyi, Spohr and Paganini. These Mr. Munkacsy performed in a polished style, displaying a good technical equipment and genuine musical instinct.

A. T.

Give Italian Program

An all-Italian concert of vocal and instrumental music at Aeolian Hall on Sunday evening introduced a young tenor, Giulio Gabrielli, who was discovered, or so the story goes, singing in a Philadelphia restaurant. In "E lucevan le stelle" from "Tosca" and "Vesti la Giubba" from "Pagliacci," he revealed a fresh and pleasing voice, untrained, but nevertheless flexible. An audience of his compatriots was obviously delighted.

Margarete Regina Hamlin, soprano, sang the "Vissi d'Arte" and a group of Italian songs, and Augusto Ordenez, baritone, gave the Prologue from "Pagliacci" and a duet from "Forza del Destino" with Mr. Gabrielli. G. Ingenito, left-handed pianist, presented an effective group of pieces, and Azemo De Marco, violinist, gave two cheerful numbers. The accompaniments were played by V. De Crescenzo, one of whose compositions, "Tarantella Sincera," was sung by Mr. Gabrielli.

H. M.

Mary Elizabeth Howard Entertains

Mary Elizabeth Howard, soprano, entertained on Dec. 2, in honor of Mary Carter, special writer on the San Antonio *Evening News*, and Lucille Bear, who represented San Antonio in a recent beauty contest. Among those present were Mr. and Mrs. Harold Morris, Mr. and Mrs. Francis Moore, Ethel Dobson, Vera Netti, Rafaelo Diaz, M. B. Swaab, L. Camilieri and Harvey Carter.

Dilling Pupil Gives Harp Recital

Frances Marie Callow, harpist, a pupil of Mildred Dilling, gave a recital at St. Agatha School on Dec. 7, playing "Légende" by Thomé, a Ballade by Hasselmans, and compositions by Renié and Pierné. Mozelle Bennett, violinist, and Helen MacVichie, pianist, assisted.

BIG FUND RAISED FOR GANZ FORCES

Guarantee Exceeds \$325,000 for Three Years—Feast of Symphony Music

By Herbert W. Cost

ST. LOUIS, Dec. 15.—The Symphony Guarantee Fund has reached a point in excess of \$325,000 for the three-year period, and of this sum over \$110,000 is pledged for the first year. This is by far the largest amount ever given to the cause here. The seat sale is also far in advance of that of previous years.

The sixth symphony program given this week by Rudolph Ganz and his orchestra reached a particularly high standard. Mr. Ganz conducted with thorough musicianship Mahler's Symphony No. 4 in G, and so spontaneous was the reception accorded the first movement that he verbally described the following three movements, much to the delight of the audience. Helen Traubel Carpenter of St. Louis, dramatic soprano, sang the solo in the fourth movement with deep feeling. Mrs. Carpenter, who has received her entire vocal training in this city under Mme. Vetta Karst, aroused great enthusiasm by her interpretation of the aria, "Dich Theure Halle," from "Tannhäuser." She has a charming stage presence and a voice of rich quality, ample in breadth and combining beauty and brilliancy. For the encore she sang Wagner's "Träume." The "Tannhäuser" Overture and Tchaikovsky's "Capriccio Italien," Op. 45, were also played.

Crowds were turned away last Sunday from the popular concert of the Symphony. Mieczyslaw Münz played the solo part in the Rachmaninoff Concerto for Piano and Orchestra, No. 2, in C Minor in musicianly style, and had to give three extras. The orchestral program included the "Egmont" Overture, the Largo from the "New World" Symphony, the "Irish Tune from County Derry" and "Shepherd's Hey," Grainger, and Victor Herbert's "American Fantasy."

The program at the fifth pair of subscription concerts ranged from the Haydn Symphony No. 2 to Richard Strauss' "Till Eulenspiegel," and included for a first time hearing in America Widor's Overture "Espagnol," a highly colorful work based on typical Spanish themes. The soloist was H. Max Steindel, first cellist of the orchestra, and he also played a first time number in Lalo's Cello Concerto, in which he displayed exquisite tone quality and a facile technique. Hadyn's Second Symphony and Strauss' "Till Eulenspiegel" were the orchestral features.

Bizet's "L'Arlesienne" Suite and Kroeger's "Festival March" were two of the principal orchestral numbers at the popular concert on Dec. 2. Marjorie Squires, contralto, sang admirably the aria "Adieu forêts" from Tchaikovsky's "Jeanne d'Arc" and a group of songs with piano.

Anna Pavlova and her Ballet appeared on Dec. 7 and 8, featuring the ballets the "Russian Folk-lore" and "Oriental Impressions."

Artists Appear at Wurlitzer's

Antoinette Halstead, contralto, and Marie Rose Vidal, harpist, were the principal artists in a recital in the Wurlitzer Auditorium on the afternoon of Dec. 14. Miss Halstead sang songs by Campbell-Tipton, Edward Manning, James Rogers, Bizet, Ronald, Foote and Neidlinger and an aria from Puccini, and disclosed a voice of even scale, particularly effective in the lower range. She has a pleasing personality and her numbers were well received. Miss Vidal presented numbers by Cheshire, Tedescu, Oberthue and Hasselmans and proved to be a player of considerable ability. The accompaniments of Grace Paul were effectively played. The artists were heard by a good-sized and cordial audience.

G. F. B.

Giannini Sings in Spartanburg Course

SPARTANBURG, S. C., Dec. 16.—Dusolina Giannini, soprano, with Meta Schumann at the piano, gave a recital on Dec. 3 at Converse College and was heartily applauded in an attractive program. The concert was the third in the Artist Course of the School of Music of the College and the Woman's Music Club.

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People and Events in New York's Week

Pianist and Violinist Make Joint Recital Tour of Middle West Cities



Olga Sapio, Pianist, and Beatrice Horsbrugh, Violinist

Olga Sapio, pianist, a daughter of Clementine De Vere Sapio, opera singer and teacher of voice, is touring the Middle West in joint recitals with Beatrice Horsbrugh, violinist. They recently appeared before a large audience in Jacksonville, Ill., and Miss Sapio gave with success the Chopin B Flat Minor Sonata, and numbers by Debussy and Palmgren. The artists joined in a performance of the César Franck Sonata in A. The tour of Miss Sapio and Miss Horsbrugh includes many of the leading cities in Illinois and Indiana.

Levitzi Plays at Stojowski Studio

Mischa Levitzki gave a recital at the studios of his former teacher Sigismond Stojowski on Sunday evening, Dec. 16 before a large audience of representative musicians. Mr. Levitzki displayed his virtuosity in a performance of the Liszt transcription of the Bach Organ Prelude and Fugue, Schumann's Symphonic Etudes, and works by Chopin, Liszt and his own Valse, given by request.

Klibansky Pupils Appear in Concert

Lotta Madden, Mizzi Delorm and Walter Jankuhn, pupils of Sergei Klibansky, appeared in a recent concert of the Verdi Club at the Waldorf-Astoria. A. Marentze Nielsen and Grace Hightower took part in a program at the American Institute of Applied Music on Dec. 7. Louis Hann has been engaged for a performance of "In a Persian Garden" in Larchmont, N. Y. Mrs. Gardner Strickland was heard in a concert at the Country Club in Clarksdale, Tenn., and will give a concert in Munford, Tenn., early next month.

Artists Appear at Psychology Center

Julia Allen, soprano; Victor Pranski, tenor, and Olcott Vail, violinist, assisted by Leo Rusotto at the piano, gave a concert at the New York Psychology Center on the evening of Dec. 13. The artists were applauded in a program that included arias from "Manon," "Rigoletto" and "Pagliacci" and songs by Giordani, Bohm, Fourdrain, Del Riego and Leoni, Handel's Violin Sonata in E and works by Matheson and Sarasate.

Mrs. Dunning's "Trip to Music Land" Has Film Showing

"A Trip to Music Land" is the title of an educational film by Carre Louise Dunning, founder of the Dunning System of Improved Music Study, that had its first showing in the projecting room at the Rialto Theater last week. In its broader sense, the film aims to show the great advance that has been made in the last few years in teaching music to children. All the characters are children and they are shown at work in the classroom. The plot centers around a boy who begins by disliking music as it was being

taught him, and ends with his finding it a joy under the new system of study. *King Harmony* and *Queen Melody* with five attendants are introduced, lending illusion to the journey through Music Land. There are also scenes in which the results of the work are seen, such as a pupil taking down a melody as it is played and dividing notes into correct measures. The film is one of great educational value, and while it gives in considerable detail the work as it is conducted in the Dunning System, it is not so technical that the average theater audience should not be able to enjoy it and learn a great deal from it. Mrs. Dunning, who has been in New York since August, superintending the production, left last week for her home in Los Angeles, where she will spend the winter. H. C.

SHOW "MIGNON" ON FILM

Soloists Aid in Picture Version of Thomas Opera

A film version of Thomas' "Mignon" was presented in two performances at Carnegie Hall on Tuesday afternoon and evening, Dec. 11, under the auspices of the Better Films Association. The showing occupied about an hour and a half and gave a complete story of the opera. For the musical accompaniment there were three soloists, Marjorie Moody, coloratura soprano; Victorina Hays, mezzo-soprano, and Martin Richardson, tenor. Miss Hays charmingly sang the music of *Mignon*. Miss Moody was a delightful *Filina* and was recalled six or seven times after "Io son Titania." Both artists are pupils of Felix Hughes. Mr. Richardson sang the tenor airs of *Wilhelm*.

Boris W. Gilman Appointed Member of Music Week Contest Committee

Boris W. Gilman, composer, violinist and teacher, has been appointed assistant to Judge Samson Friedlander, chairman of the Thirteenth District Committee of the New York Music Week Association competitions. The trials in this district will be opened on March 3 next. Mr. Gilman has published a number of works for violin. His arrangement of "Berceuse Slave" by F. Neruda has recently been published by Carl Fischer.

Cantor Goldstone to Give Recital

Dr. Salo H. Goldstone, cantor from Vienna, has just completed a tour of cities in Texas, California and Oregon and has returned to New York where he will make his home. He will give his first New York recital in Carnegie Hall on the evening of Dec. 25, appearing in a joint program with Carl Schalaiovitz, violinist. He will sing songs in six languages, including several Hebrew melodies.

New Vanderpool Song Featured at Elk Memorial Services

Frederick W. Vanderpool, composer and organist, participated in two memorial services for the Elks on Dec. 2. One was in Asbury Park, N. J., where he is the official organist of the Club, and the other in Red Bank. On both occasions his latest sacred song, "Take Thou My Hand," was sung by Emily Beglin, soprano. The song will be published shortly by M. Witmark & Sons.

Viafora Pupil Sings to Club

Cuni-Berti, soprano, a promising pupil of Gina Viafora, was the soloist at the meeting of the Sorosis Club at the Waldorf-Astoria on the afternoon of Dec. 3. Her beautiful voice and fine style were much appreciated by the audience and she was recalled several times. She sang Mozart's "Non so piu," "Ninetta" by Gordigiani, and "The Little Damsel" by Novello. She was accompanied at the piano by Maria Zerilli.

Sigrid Onegin will spend her Christmas vacation in New York. She has given thirty-six recitals since the beginning of the season and will sing forty times after the first of the year. She will resume her tour at Concord, N. H., on Jan. 3.

Mrs. J. Harrison-Irvine Sees Hope for Music of the Future in America



Mrs. J. Harrison-Irvine

A reflex of the chaotic world conditions of today is found in the present work of European composers, says Mrs. J. Harrison-Irvine, who devoted the summer and early fall to a study of musical conditions abroad. Lack of harmony in life will produce lack of harmony in music, she declares, and it is to America that she looks for a fulfillment of this great need of the world. "The true spirit of music," she explains, "lies in the melodic line of the composition, brought out by the sense of melody in the interpreter. Where there is a distortion of the fundamental rhythm and essence of music there can be no true message to impart. The solution lies in the consciousness of the people who are producing these works, and in America we are far nearer the truth than they are abroad." Mrs. Harrison-Irvine has resumed the teaching of voice and piano in her Carnegie Hall studios. Next summer she will make her annual trip to Europe, accompanied by a group of young women, for study and recreation.

Widor's Organ Symphonies to Be Played in Wanamaker Series

The ten organ symphonies of Charles Marie Widor will be presented in a series of three recitals for the first time in New York at the Wanamaker Auditorium on the afternoons of Dec. 28, Jan. 3 and Jan. 5. The first program will be given by Charles M. Courboin and will include the Second, Fourth and Sixth Symphonies. Lynnwood Farnam will give the second program, which will include the First, Third, Seventh, Eighth and Tenth Symphonies, and Marcel Dupré will play the Fourth, Fifth and Ninth Symphonies in the last of the series.

McCormack Sings for Christmas Fund

John McCormack headed the list of artists who gave a program for the benefit of the Christmas Fund at the Knickerbocker Theater, on the evening of Dec. 15. Other artists included Bronislaw Huberman, violinist; Flora Greenfield, soprano; Miss Lee More, in several songs of her own composition, and performers from Broadway theaters.

Margaret Northrup with Civic Symphony

Margaret Northrup, soprano, gave a recital under the auspices of the Symphony Players of New York recently, and was enthusiastically received by a large audience. Later she fulfilled her second engagement of the season with the Choral Society of Rutherford, N. J., singing Mendelssohn's "Hymn of Praise." Her first appearance with this organization was in October, in a performance of Gounod's

"Gallia." Miss Northrup gave a recital before the Crescent Club of Brooklyn on Dec. 2, and was engaged as soloist with the Civic Symphony Orchestra, Dirk Foch, conductor, for a concert at the Waldorf Astoria on Dec. 20.

STARS LEND LUSTER TO BANKERS' ENTERTAINMENT

Well-Known Artists Appear at Annual Banquet of Manufacturers Trust Company

More than 2000 persons attended the brilliant entertainment which the Manufacturers' Trust Company tendered its stockholders and their friends at the Hotel Pennsylvania, on the evening of Dec. 15. The program was given by an orchestra under Giuseppe Bamboschek of the Metropolitan Opera Company, and Ina Bourskaya, mezzo-soprano; Thalia Sabanieva, soprano; Mario Chamlee, tenor, and Joseph Schwarz, baritone. The orchestra was heard in Nicolai's Overture to "The Merry Wives of Windsor" and a Grieg Suite, and the singers were heard in solos and concerted numbers.

The affair, which is given annually, is one of the most brilliant of its kind during the season, and besides the concert program, included supper and dancing and a gala midnight program by the ballet corps of the Capitol Theater, with interpolations by well-known feature artists. A beautiful program was designed by Lucille and G. Viafora. Nathan Strauss is president of the company.

Oratorio Society to Give "Messiah"

The Oratorio Society will give the ninety-eighth and ninety-ninth performances of Handel's "Messiah" in its fifty years of existence in Carnegie Hall on the evening of Dec. 26 and 29 respectively. A special feature of the performances will be the participation of Walter and Frank Damrosch and other well-known musicians whose artistic careers have been closely associated with the Society. The chorus, which will be led by Albert Stoessel, will have the assistance of Ethyl Hayden, soprano; Amy Ellerman, contralto; Arthur Hackett, tenor, and Richard Hale, baritone.

Gustave Sundelius Returns

Gustave Sundelius, husband of Marie Sundelius, soprano of the Metropolitan Opera Company, arrived from Sweden early this month on the Drottningholm. Mr. Sundelius went abroad last summer to join Mme. Sundelius and witnessed her successes at the Royal Opera in Stockholm and elsewhere in the early fall. While in the Swedish capital he underwent an operation and was confined in a hospital for some time. He has now fully recovered and will be joined by his wife upon her return from her present coast-to-coast tour, later this month.

New York College of Music Recital

Students of the New York College of Music were heard in recital in Carnegie Chamber Music Hall on Dec. 4. Martha Mahlenbrock played with mature style the "Etudes Symphoniques" by Schumann; Samuel Kramar, violinist, gave the Handel Sonata in A; Florence Gwynne was heard in a group by Chopin and Rachmaninoff; and Maurice Brown gave a movement of the Davidoff Concerto in A Minor for cello. Doris Coxon, soprano, sang an aria from "The Messiah"; Joseph Meresco played the Schumann "Papillons," and one movement of the Beethoven C Minor Trio was given a fine interpretation.

Jaffa Pupils in Musicale

Pupils of Siegmund Jaffa were heard in a studio musicale on Nov. 23, assisted by the Choral Society of Washington Heights. Those who took part were Leon de Vêze, Barton Penn, Bessie Sherr, Lorenz Schoebel, Helen Schwab, Florence Swain Floyd, Alice Turnamian, Charles Floyd, Mirth O'Sullivan, Ida Mills and Moritz Berkowitz. The chorus was heard in effective performances of numbers by Offenbach and Shelly.

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N. Y. People and Events

[Continued from page 38]

GRETA TORPADIE SINGS

Gives First Recital of Young People's Series at Mannes School

Greta Torpadie, soprano, now a member of the David Mannes Music School faculty, gave the first of this season's "Concerts for Young People," at the school on Saturday morning, Dec. 8. Miss Torpadie had an admirable accompanist in Leopold D. Mannes, who was also represented on the program by a charming and sensitive setting of Stevenson's "Where Go the Boats?" The program was divided into groups of French, Scandinavian and English songs, of which the majority were arrangements of old folk-tunes by modern musicians.

Miss Torpadie prefaced each of the French and Scandinavian songs with translations for the children, who found much joy in the peculiarities of "Cadet Roussel" as divulged to the witty variations on the old French nursery rhyme by Arnold Bax, Frank Bridge, Eugene Goossens and John Ireland, in the vain peacock revealed in Ravel's "Le Paon," in Chabrier's "Petites Canards," and the other people and animals described in the songs.

The program included "Le Clavecin," by Dell'Acqua, Weckerlin's "Dormez-vous?" Debussy's "Fantoche," Kjerulf's "Ingrid's Vise," Lange-Muller's "Efterraar," Lie's "She," a Swedish melody harmonized by A. Walter Kramer, Deems Taylor's setting of "Twenty, Eighteen" and of "Rantin', Rovin' Robin," John Ireland's revision of "The Three Ravens," Mr. Mannes' "Where Go the Boats?" and two Negro spirituals harmonized by H. T. Burleigh. Altogether it was a delightful recital.

C. A.

Frantz Proschowsky Presents Pupils in First Recital of Season

Frantz Proschowsky presented several pupils in the first recital of the season in his Riverside Drive studio on the evening of Dec. 14. All the singers showed the results of their work with Mr. Proschowsky and sang with freedom and artistry. Dr. Max Kerble opened the program with Respighi's "Le Nebbie," Duparc's Chanson Triste and Henschel's "Morgan Hymn" and was heard later in numbers by Rachmaninoff, Rasbach and Watts. Lola Salamandra sang the "Shadow Song" from "Dinorah," Mary Burns was heard in David's "Charman Oiseau" and Marie Mazure sang an aria from "Cavalleria" and Silberta's "Yohzeit," with the composer at the piano. Miriam Bergman sang a group by R. Huntington Woodman, Mrs. Tregaskis sang "Ah, rendimi," from "Mitrane," and Mrs. Salter's "The Cry of Rachel," and Virginia Rea and Eleanor Starky each sang arias from "Traviata." Adele Flusher was heard in the Waltz Song from "Roméo et Juliette." Mr. Proschowsky announced that the semi-monthly lectures will be given on Friday evenings, beginning Jan. 4, instead of in the afternoon, and all interested in the art of singing are invited.

Thalia Zanou to Head Ballet in New Philadelphia Theater

Thalia Zanou, who has been one of the principal dancers at the Capitol Theater for the last two and a half years, has signed a contract with the new Fox Theater in Philadelphia, to appear as première danseuse and take charge of the choreography. She will be supported by a symphony orchestra of fifty-five players under the direction of Erno Rapee.

Produce Opera Revue for Charity

"Ninon," a new operatic revue in two acts and four scenes, was given its initial New York performance before a fashionable audience in the ballroom of the Waldorf-Astoria on the evening of Dec. 13. The work was written and composed by P. Darlington de Coster and was presented for the benefit of St. Bartholomew's Clinic and Hospital. Mrs. James C. Ames, who created the title rôle in the première of the work in Chicago, headed a cast that included Arthur Kraft, Frank Cuthbert and many prominent amateurs. The work

was given with much spirit, and several of the numbers, especially the burlesques on familiar operatic airs, were decidedly mirth-provoking. Mr. Kraft possesses quite a flair for the stage and appeared to be quite as much at home as when singing in concert. The chorus was well trained and the orchestra did adequate work under the leadership of the composer. The staging and lighting effects were admirable. Mrs. Ames also won applause for her singing in the title rôle of "La Marquise," a miniature opera by Mr. de Coster, which had its first hearing on this occasion. H. C.

Many Cities Plan Music Week

As the result of the publicity which the National Music Week Committee, C. M. Tremaine, secretary, has carried on, forty-one cities have already signified their intention of inaugurating music weeks at the time set by the committee next May. Eighty-five other cities are considering the idea and many of them will cooperate in the national event. Articles relating to the work have been sent out to 2500 newspapers. Several important cities, including Philadelphia and San Francisco, are planning to participate in the national movement in 1925, but are unable to rearrange their plans for next spring.

Irish Choral Society for New York

An Irish choral society has been formed to take part in the New York Music Week celebrations, and will devote itself chiefly to the singing of the folk-songs of Ireland. Edward J. Walsh of St. John's College, who is a member of the Irish committee of Music Week, has organized the new society. Victor Herbert is honorary chairman of this committee, Father John B. Kelly, acting-chairman, and Father Francis P. Duffy, vice-chairman.

Landowska to Play at Metropolitan Art Museum

Pastorales of the seventeenth and eighteenth centuries will be played by Wanda Landowska on the harpsichord in the Lecture Hall of the Metropolitan Museum of Art on the afternoon of Dec. 23. The program will include works of Couperin, Dandrieu, Pasquini, Daquin, Scarlatti, Martini, Rameau, Handel and Purcell. The recital will be free to the public and will be given at four o'clock.

Jean Stockwell Appears in Benefit

Jean A. Stockwell, violinist and teacher, was heard in a concert for the benefit of the Spanish Church at the De La Salle Auditorium on Dec. 12. She was accompanied by Loretta O'Connell, pianist, in works by Kreisler and Sarasate. She was also heard as a member of the Seidlova Trio in a concert under the auspices of the Hudson Heights Club at Hastings-on-the-Hudson on Dec. 15. The other members of the organization are Anca Seidlova, pianist, and Constance Veich, cellist.

Epstein Lectures on "Walküre"

Herman Epstein, who is preceding the Wagnerian Opera Company's performances of the "Ring" with lecture-recitals in the Carnegie Chamber Music Hall, dealt with Act I of "Die Walküre," in the second of his series on the afternoon of Dec. 14. Mr. Epstein brings to his work an intimate knowledge and understanding of his subject. His ability as a pianist enables him to play the score with striking effect. H. C.

Meta Schumann Heard with Dusolina Giannini

Meta Schumann, composer and accompanist, who is assisting Dusolina Giannini, soprano, appeared in recitals with this artist at the Waldorf-Astoria, recently, and at the opening of the Brooklyn Apollo Club's season at the Academy of Music.

J. McClure Bellows, who for several seasons has been connected with the Wolfsohn Musical Bureau, has severed his relationship with that office and will be associated in the future with Hugh R. Newsom, representing Loudon Charlton, Haensel & Jones and Daniel Mayer.

Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Fred Patton, baritone, have been engaged to sing in a performance of "The Messiah," to be given in Port Chester, N. Y., on Jan. 8.

Gitta Gradova Features Works by Scriabin in Her Piano Programs



Gitta Gradova, Pianist

Gitta Gradova, nineteen-year-old Russian-American pianist, whose work has placed her among the most promising débutantes of the season, has a predilection for the compositions of Scriabin. She has gained a particular insight into the style of the composer through her study with Djane Lavoier Herz of Chicago, a friend and disciple of Scriabin, and her interpretations of his works have aroused much enthusiasm. She has been especially successful in the Fifth Sonata, Op. 53, and will include it in her second New York recital in the Town Hall on Jan. 28. Later in the season, Miss Gradova will play the Scriabin Concerto for Piano and Orchestra, giving it its first hearing in America. She is under the management of Arthur Judson, who is booking her for a series of recitals.

New Soprano Heard at Rialto

Rubinstein's Concerto in D Minor, reproduced on the Ampico and accompanied by the orchestra, was substituted for the orchestral overture at the Rivoli Theater. Carl Formes, baritone, sang "Keep the Home Fires Burning." There was also a ballet divertissement led by Paul Oscar and Marie Gerard. At the Rialto, Olga Borissova, Russian soprano, made her début in a scene from Verdi's "Aida." Hugo Riesenfeld and Willy Stahl alternated at the conductor's desk in the "Oberon" Overture, and also led the players in "classical jazz" numbers.

Christmas Music at the Capitol

S. L. Rothafel observed the holiday season at the Capitol Theater this week with a special musical program which included "The Angelus" by Massenet, played by the orchestra; "Holy Night," sung by the Celeste Trio, composed of Hazel Simonson, Helen Leveson and Claire Brookhurst, and "Adeste Fideles," sung by the entire Capitol ensemble. The soloist of the week was David Saperstein, pianist, who played "Africa" by Saint-Saëns.

Schmitz to Conduct Class in Tulsa

E. Robert Schmitz, pianist, has just returned from his second transcontinental tour this season and will give his only New York recital in Aeolian Hall in January. Mr. Schmitz has been engaged for a three weeks' course of recitals, lectures and classes by the Music School of the University of Tulsa, Okla., from January 28 to Feb. 16. As a consequence of the engagement, Mr. Schmitz has postponed his European appearances for February to a later date.

Radio Auditors Hear Opera in English

Zilpha Barnes Wood recently gave a lecture on grand opera in English at radio station WOR, and received many messages of approval from those who had listened in. "Many of us would like opera if it were not beyond the ordinary pocketbook, and if it were in our own American language," wrote one correspondent. As a further step in the movement on behalf of opera in English, the Grand Opera Society of

New York, of which Mrs. Wood is president and conductor, sang music from "Tales of Hoffmann" from this broadcasting station recently. Letters of congratulation were afterward received from many of the auditors. The following prize winners in the contest lately held by the society also gave a concert at this station: Jennie Anderson and Klara Muehling, sopranos; Ruth McElvain, contralto; Alfonso Romero, tenor, and John Patton, bass.

GLEE CLUBS TO FEDERATE

Plan Big Organization to Foster Male Chorus Singing

An association of American glee clubs, with a view of establishing triennial singing championship contests in New York, is projected, and an organization meeting, to which representatives from all the coast States from Maine to Virginia have been invited, is to be held in New York on March 10 and 11.

The following Glee Clubs are moving in the project: Mendelssohn, University, Singers', Banks, Friendly Sons', and those of Montclair, Nutley, Mount Vernon, Newark and Flushing.

It is announced that the aims of the new association will include the promoting of interest in male chorus singing; the increasing of the number of glee clubs in America, and the provision of an ever-increasing supply of material for these clubs by the establishment of music reading in the public schools. A concert at which the participating clubs will appear is to be arranged for the organization meeting in March.

American Institute Presents Pupils

A pupils' recital at the American Institute of Applied Music on Dec. 7, brought forward Mary Frances Allen, Mrs. Gerald Gould, Raymond Blanc, Compton Harrison, Marentze Nielsen, Winifred Leonard, Rosiland Ferguson, Mrs. D. D. Streeter, Lillian Rung, Grace Hightower, Mary Carman and Edna Oster. Recitals in the previous week were given by George Raudenbush, violinist; Francis Moore, pianist; Mrs. Francis Moore, soprano; Jeannette Hoffman, pianist; Gladys L. Davis, soprano, and the Euphonic Trio, which is composed of Em Smith, violinist; C'Zelma Crosby, cellist, and Mr. Moore, pianist.

Nina Gordani to Give Recital

Nina Gordani, soprano, will give a recital of character songs at the Punch and Judy Theater on Sunday evening, Dec. 30, prior to leaving for Europe for a concert tour. Her program will include Italian folk-songs and a group of Bayou Ballads of Louisiana in costume, and numbers by Mana Zucca, Rimsky-Korsakoff and old English songs. She will be assisted by Gordon Hampson, pianist.

PASSED AWAY

Giuseppe Galignani

MILAN, Dec. 15.—Giuseppe Galignani, director of the Conservatory here for thirty-two years, died this week as the result of a fall from the fourth story of his house. Mr. Galignani was born in Faenza in the Romagna Dec. 9, 1851. He was a pupil at the Royal Conservatory of Music in Milan at the same time as Catalani, Puccini, Mascagni and Buzzi-Peccia. His first opera, "The Cricket on the Hearth," was produced in Genoa in 1873; "Atala" in Milan in 1876, and "Nestorio" at La Scala, March 31, 1888. Shortly after this last production, he won the competition for the professorship in counterpoint and composition at the Conservatory in Milan which position he retained for several years, and on the death of Antonio Bazzini, the director, in 1897, succeeded to the position which he held until his death. Mr. Galignani altered the name of the institution to the "Verdi Conservatory" in honor of Giuseppe Verdi. He also introduced many innovations both in the buildings and the organization. One of the latter was the creation of a special class for foreign students.

Edward William Wolf

TROY, N. Y., Dec. 15.—Edward William Wolf, for twenty-eight years choir-director at St. Patrick's Church and a well-known teacher of singing piano and organ, died here recently after a lingering illness. SATIE EHRLEIGH

To Free Mind Through Law of Rhythm Is Dalcroze Aim



Dalcroze Class in Rehearsal for "Fête of Youth and Joy" Given Last Summer in Geneva, Switzerland. Inset: Marguerite Heaton, Director of the New York School of Dalcroze Eurythmics, Whose Work Is Responsible for the Increasing Interest in the System in America

THE adaptability of the Jaques-Dalcroze System of Eurythmics to every phase of activity is given by Marguerite Heaton, director of the New York School of Dalcroze Eurythmics, as the reason for the great increase in interest in the Dalcroze system in America. Despite the fact that there are not more than eight or ten authorized teachers in this country, she finds that there is great interest in the work, and as the result of her visit to the Dalcroze Institute in Geneva last summer, has been authorized to add a department for normal training at her school in New York.

Until now it has been possible for teachers to receive training only at the Dalcroze Institute in Geneva or in London, where a normal course was instituted in 1913. The New York course will be for three years and will comprise training in rhythmic and plastic movement, solfège and improvisation, and graduates will be authorized to teach. Miss Heaton hopes to organize the work in time to begin classes next season.

"There is no one who could study the Dalcroze system without profit," said Miss Heaton, "but the biggest results are among the children and in the schools. Their minds and bodies are more plastic, and it is easier to start them in the right direction than it is to change the thought-habits in an adult. The system is not only good for the body, but it is, first of all, a system of mental gymnastics. Dalcroze says that neurasthenia is the result of mental confusion, and that the patient can be cured only by a restoration of the law of rhythm."

"Some have thought that the work is principally for abnormal children, but as a matter of fact everybody is abnormal until he learns to control his various functions. Nowhere has the work proved of more value than in schools for the abnormal, but its value is not limited to them. It has been introduced with splendid results in the New York Schools for the Blind, and in Cleveland it is accomplishing wonders in the department for the blind in the city schools. But most unusual of all is the fact that its principles are being applied in the teaching of studies in the regular school curriculum, such as grammar and geography."

"The reason for the success of the work in such diverse fields is because Dalcroze formulated a principle and had the pedagogical insight to present it in clear and well-defined manner. The

idea came to him as an inspiration when he was teaching music to a class of pupils. They found it difficult to acquire a certain rhythm, and he said, 'Suppose you step to one rhythm and note the other with your hands,' and thus was born the system whose purpose it is to liberate the mental faculties through the

law of rhythm, which is universally operative in nature. All the great artists possess this obedience to rhythm instinctively; in others it must be developed.

"It is because the scope of the work is so broad that it is difficult to find teachers. One of the prime requisites in a

teacher is musical ability. He must not only be able to read music, but he must be able to improvise and play for his classes with a freedom that comes as the result of his own mental poise and trained ability."

Since returning from Europe in the fall, Miss Heaton has organized her classes for the season and for the first time has inaugurated a class for men, who, she says, need the training as much as others. She has found teaching men an interesting experiment, and says that while they are less plastic than women, her observations so far would lead her to estimate that they are twenty per cent more accurate in response.

Miss Heaton throws interesting sidelights on the life and character of Jaques-Dalcroze, whose work, she says, is growing more and more in appreciation in Europe. He is now fifty-seven years old and is at the height of his powers. Last spring he planned and executed a huge pageant in which 600 persons participated, under the patronage of the municipality of Geneva. Not only did he supervise the rehearsals for the Fête of Youth and Joy, but he conceived the idea and wrote the music.

HAL CRAIN.

Schipa Ends Tour to Sing in Opera



Tito Schipa in Phoenix, Ariz., on Western Tour. Left to Right: Mr. Schipa, Mrs. P. G. Spilsbury, Frederick Longas, Cordelia Hulburd and L. E. Behymer

An operatic tenor who has proved himself a concert artist of high rank is Tito Schipa. He has just rejoined the Chicago Civic Opera Company after his first transcontinental tour. Beginning his season with an appearance in Carnegie Hall, New York, on Oct. 1, Mr. Schipa has sung in more than twenty cities, and everywhere he has been acclaimed enthusiastically. Among the cities in which he has sung are Toronto, Grand Rapids, Detroit, Des Moines, Seattle, Portland, San Francisco and Los Angeles. His schedule called for two concerts in San Francisco, and after his first recital in Los Angeles there was

so great a demand for a second date that L. E. Behymer succeeded in recalling the tenor after his Phoenix appearance for a second recital. Following his season of eight weeks in opera, Mr. Schipa will make another extensive tour that will keep him occupied until after June 1.

Prizes for Texas Composers Announced

SAN ANTONIO, TEX., Dec. 15.—The San Antonio Musical Club has announced its fifth annual prize competition for composers living in Texas. A first prize of \$100 and a second prize of \$50 are offered for piano works; two prizes in the same amounts for vocal works, either chorus, song cycle, duet or anthem; and a prize of \$100 for the best composition for strings, solo or ensemble. The committee in charge of the competition includes Mrs. Lewis Krams Beck, president of the club; Mrs. J. W. Hoit, chairman; Meta Hertwig, Mrs. Harry Leap, Alice Mayfield and Roy Repass. Manuscripts are to be sent to Mrs. J. W. Hoit, 321 West Craig Place, San Antonio, before April 1, 1924.

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